From J. How

THE ART-UNION.

PAINTING -SCULPTURE ENGRAVING ARCHITECTURE &c. &c. &c.



EXHIBITIONS FOREIGN ART PUBLICATIONS PROGRESS OF ART &c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 48.

LONDON: JANUARY 1, 1843.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

DRITISH INSTITUTION, PALL-MALL.—

NOTICE TO EXHIBITORS.

All Pictures, &c., intended for EXHIBITION and SALE the ensuing Season, must be sent for the inspection of the Committee, on Monday, the 16th, and Torsday, the 17th of January next, between the hours of Ten in the Morning, and Five in the Evening; after which time so Picture or other Work of Art will be recired. Portraits and Drawings in Water-colours are inadmissible.

are madmissible.

N.B. No Picture will be received for Sale that is not bonk fide the property of the artist.

WILLIAM BARNARD, Keeper.

THE EDINBURGH SOCIETY of ARTISTS' THE EDINBURGH SOCIETY of ARTISTS'
SIXTH ANNUAL EXHIBITION will OPEN on
SATURDAY, the 28th of JANUARY, 1843, at the GALLERY, No. 97, GEORGE-STREET. Works of Art will
be received there, addressed to the Secretary, on Wednesday, the 18th of January, from Ten till Dusk, after
which none can be admitted.
N.B.—Five per cent. charged upon all Sales, and the
carriage to and from Edinburgh snust be paid by
contributors, unless specially invited by circular.
By order of the Committee of Management,
JAMES FERGUSON, Sec.

JAMES FERGUSON, Sec.

NOTICE TO PAINTERS, SCULPTORS, and ENGRAVERS.—The HISTORICAL ATTE-LIER, 14, Upper St. Martin's-lane, for the STUDY of the LIVING MODELS, is OPEN to Subscribers every freeing from Half-past Five to Eight o'Clock.
This is the only Establishment in London, except the Rayal Academy, wherein this important branch of high Art can be properly cultivated. There will be two or three vacancies for Members in a few days. The election will take place on the 9th of next month. Artists and Amateurs desirous of being Elected-may obtain the requisite information as to the mode, by applying by letter to the Curator at the Attelier.

W. B. SARSFIELD TAYLOR, Curator. December 27th, 1842.

December 27th, 1842.

December 27th, 1842.

MECHANICS' INSTITUTION, LIVER-POOL.—WANTED a TEACHER of DRAWING, &c., for the High School of this Institution, Salary, e200 per annum. Attendance six hours a day. Besides skill in Figure Drawing, which is considered of primary importance, and for instruction in which a large Gailery of Casts has been provided by the Institution, a general knowledge of Practical Perspective, Landcaye and Ornamental Drawing and Fainting in Oil and Water, Crayons, Chalk, &c., will be required. The successful candidate will, probably, be further enoged in the Evening School, at an additional salary, and in this department a knowledge of Ornamental Modelling will be very useful.

Applications, with testimonials of character, ability, and experience in teaching, to be lodged on or before Modaly the 16th of January, 1843.

THE AID OF AN ARTIST is required to

THE AID OF AN ARTIST is required to COPY some PAINTINGS from the Old Masters, in galleries at home and abroad. The occupation would sait a gentleman who desires to improve his study from the best sources, and at the same time to cover the expenses he will necessarily incur.—Apply (by letter) to T. B. M., Art-Union Office, 132, Fleet-street.

THE GRAND VIEW of LONDON, Four Feet Four Inches by Three Feet, will be pre-sented to every Six Months' Subscriber of the LLUS-TRATED LONDON NEWS, on the 7th of JANUARY, 1943. Subscribers must give immediate instructions to their News-agents to be careful and prompt in deli-very, inasmuch as the Proprietors are anxious to pre-vez disappointment.—Office, 198, Strand.

THE CHINESE COLLECTION, Hyde Park-THE CHINESE COLLECTION, Hyde Parkcorner. — Consisting of objects exclusively Chinese, surpassing in extent and grandeur any similar
display in the known world, entirely filling the spacious
Saloon, 225 feet in length, and embracing upwards of
Fifty Figures as large as Life, all fac-similes, in their
native Costumes, from the highest Mandarin to the
blind Mendicant; also many Thousand Specimens,
illustrating the Appearance, Manners, and Customs of
more than Three Hundred Million Chinese, is NOW
OPEN, from Ten till Ten.—Admittance, 2s. 6d; Children under Twelve, 1s.

TNTERESTING AND CLASSICAL EXCURSIONS.—CONSTANTINOPLE, the BOSPHORUS, ASIA MINOR, GREECE, EGYPT (the Pyramids, Thebes, and the Cataracts), NAPLES via MALI'A, &c., may now be visited with increased comfert, and in a comparatively short space of time, by means of British Steam Navigation.

Information relative to these excursions, a programme of the routes, rates of fares, &c., may be had on application personally, or by letter, at the Peninsular and Oriental Steam Navigation Company's Offices, 51, St. Mary Axe, London; also of Mr. F. M'Gouran, 3, Burgh Quay, Dublin; or of Mr. Earle Langston, Manchester.

DRAWING AND PAINTING. - Artists PAINTING. — Artists and others are informed that the SCHOOL, at 14, TOTTENHAM COURT-ROAD, is now Open for the Winter Season. Antique Class on Monday, wednesday, and Friday Evenings, from six to tent Life Class, on Tuesday, Thursday, and Saturday Evenings, from half-past seven to half-past nine.—Terms: Life Class, One Guinea per Quarter; Antique, Half-a-Guinea. To both Classes, 25 Shillings.

WILLIAM BARTER, Hon. Sec.

WILLIAM MULREADY, R.A.
In square 8vo, price One Guines,
VICAR OF WAKEFIELD. With Thirty-two Designs by WILLIAM MUL-READY, R.A. The whole engraved by John Thompson. Published December 20. John Van Voorst, 1, Paternoster-row.

TETERS to an AMATEUR, or YOUNG ARTIST, on PICTORIAL COLOUR and EFFECT, and the Means to be employed for their Production, &c. &c. By Row are Hendrich and Service of their Production, and would be found by the Amateur a valuable auxiliary."—Art-Union, July 1842.

Published by Simpkin, Marshall, and Co., Stationers' Hall-court; and sold by T. Miller, Artists' Colourman, 56, Long Acre; and Mr. Ackermann, Jun., 191, Regent-street. Price 5s.

MESSRS. DICKINSON and SON, 114, NEW BOND-STREET, beg to announce to Artista generally, that they have made arrangements to supply them with all materials connected with the Fine Arts on very advantageous terms, having lately received great additions to their Stock of Drawing Papers, Brushes, Pencils, &c. Art-Union Print nearly ready-All Saint's-day?—Messrs. Dickinson have designed three elegant and low-priced FRAMES especially for this engraving, to which they invite inspection.

Just published, the portrait of Sir Henny Portinger, Bart, her Majesty's Plenipotentiary in Chins. Painted by Lawrence. Lithographed by Lowes Dickinson. Proofs, 10s. 6d.; Prints, 3s.—'The New Year's Gift,'a beautiful and costly production, from works by Landser, Lawrence, Newton, Briggs, &c. Part I., 18s.; Part II., 10s. 6d. ESSRS. DICKINSON and SON, 114,

SUNDAY MORNING.—Engraved in the most exquisite style in merzotinto, by Faederick Bromley, from the beautiful Picture painted by Alex-Ander Johnston, Eaq.
Prints, £1 1s..... Proofs, £2 2s.
Welch and Gwynne, Printsellers to the Royal Family, 24, St. James's-street, London.

MEARING THE PROPERTY WILL BE AND THE STATE OF JOHN CONSTABLE, Esq., R.A., with Notes of his Lectures on the History of Landscape Painting. By C. R. Les Lis, R.A. Hustrated with 22 Mezzotinto Engravings by D. Lucas, from Pictures by Mr. Constable, with a portrait. London: James Carpenter, Old Bond-street.

O X F O R D U N M A S K E D; or, an Attempt to describe some of the Abuses in that University. Dedicated without permission to Sir Robert Peel, Bart. By a GRADUATE.

Effingham Wilson, 18, Bishopagate-street Within.

New work on Affghanistan, dedicated by special permission to Lieut.-Gen. the Right Hon. Lord Keane.

THE STORMING OF GHUZNEE AND
KHELAT, from SKETCHES taken on the sort THE SIUKMING OF GHUZNEE AND KHELAT, from SKETCHES taken on the spot by Lieut. Thomas Windarz, of the 2nd or Queen's Royal Regiment, drawn on stone by WILD TAYLOR. T. M'Lean, 26, Haymarket.—Subacribers to this work can now have their copies.

THE NEW YEAR'S GIFT FOR 1843.
THE GEMS OF STUART NEWTON, R.A.: THE GEMS OF STUART NEWTON, R.A.: containing the most choice Specimens of that highly-talented Artist, engraved in the finest style of Mezzotinto, with descriptive Letter-press to each Plate, and brief Memoir of the late Royal Academician, by HENR MURRAY, Esq. Beautifully bound in purple morocco, and richly gilt, £1 11s. 6d.

London: Published by Henry Graves and Co., Publishers to her Majesty, 6, Pall-Mall.

ORIGINAL WHOLE-LENGTH PORTRAIT OF THE RIGHT HON. SIR ROBERT PEEL, BART., M.P., &c. &c.—Just painted, by John W. Walton, Esq. (taken from life); engraved by C. E. WAGSTAFF, Esq., as a companion to Lucas's celebrated Trinity-House portrait of the Duke. Size, 21 inches by 32 inches high.

"The likeness is a good one, the attitude."

32 inches high.

"The likeness is a good one, the artitude is characteristic of the original, and the whole is spirited and full of life."—Times.

"The countenance is most admirably portrayed, and is really a 'apeaking likeness,' full of frankness of expression and high intellect."—Spectator.

Price to Subscribers: First proofs, before the letters, on India paper, £5 5a. Proofs, with the letters, £3 5a.

Prints, £1 11s. 6d.

TWENTY-SIX VIEWS OF THE COLLEGES, CHAPELS, AND GARDENS OF OXFORD. From Drawings made expressly for this work, by W. A.

Belamotte.

"Oye spires of Oxford! domes and towers!

DELAMOTTE.

"O ye spires of Oxford! domes and towers!
Gardens and groves! your presence overpowers!"
Executed in Lithography, by Mr. WM. GAUCI. With
a Historical Account of each College, by C. OLLIER.
Price: Bound, printed with Tints, #4 4s.. Coloured,
and mounted in Portfolio, #10 10s.
London: Thomas Boys, Printseller to the Royal
Family, 11, Goiden-square, Regent-street.

ART-UNION OF LONDON. PRESIDENT, H.R.H. the Duke of CAMBRIDGE.

VICE-PRESIDENT, The Most Noble the Marquis of NORTHAMPTON, P.R.S.

P.R.S.

The Committee have the gratification to state to the Subscribers of 1841, that a FINISHED PROOF of 'THE SAINTS' DAY' has been submitted to them, and that steps are taken to obtain the requisite number of copies for distribution. All possible expedition will be used; but it will probably be the month of March before the Prints are ready. Due notice will be given to each subscriber.

but it will probably be the month of March before the Prints are ready. Due notice will be given to each subscriber.

The Engraving for 1842, 'Una entering the Cottage,' will be completed in January; the Prints may therefore be expected in May or June. The length of time required for the execution of a line engraving of large size, and for obtaining the requisite number of impressions, will, if kindly reflected on, fully account for the apparent delay in the delivery of these prints. Miscalculation on the part of the engraver of 'The Saints' Day,' has led to expressions of disappointment, which the Committee were most anxious to prevent. For the future they have made arrangements in advance (not previously in their power), so as to ensure the annual delivery of a Print.

Subscribers for the present year will receive for each gainea, in addition to the chance of obtaining another valuable Work of Art, an Engraving by Mr. L. Stocks, from the picture by Sir A. Callcott, R.A., 'Raffaelle and the Fornarina,' which is already far advanced. Arrangements have also been made with Mr. G. T. Doo, to engrave 'The Convalescent,' painted by Mr. W. Mulready, R.A., and with Mr. Goodall, to engrave 'Castello d'Ischia,' painted by Mr. C. Stanfield, H.A. It should be borne in mind that all engravings issued by the Art-Union of London are executed expressly and solely for the Members.

Subscriptions may be paid daily, from nine till six o'clock, at the office, 4, Trafalgar-square, or to any Member of the Committee.

George Goowin, F.R.S., F.S.A., Honorary Lewis Poocock, F.S.A., 'Secretaries.

GEORGE GODWIN, F.R.S., F.S.A., Honorary LEWIS POCCCE, F.S.A., Secretaries. 24th December, 1842.

TO ARTISTS.—The Committee of the ART-TO ARTISTS.—The Committee of the ART-UNION of LONDON beg leave respectfully to remind Artists about to EXHIBIT their WORKS in the London Galleries, that no Picture or other Works of Art, the price of which has not been left, at the first opening of the acveral Exhibitions, with the person ap-pointed at such Exhibitions to communicate the same to public inquirers, can be selected by any prizeholder; and that any reservation, which may make the price required by the Artist doubtful, is considered as placing such Work of Art as though no price had been affixed to it, and consequently renders it ineligible for selec-tion.

tion.

The Committee take this opportunity to refer Artists to their advertisements for Outline Designs, and for a Model for casting in Bronze.

Particulars may be obtained at 4, Trafalgar-square.

GEORGE GODWIN, P.RS., F.S.A., Honorary Lewis Pococe, F.S.A., Secretaries 24th December, 1842.

IMPORTANT to the SUBSCRIBERS to IMPORTANT to the SUBSCRIBERS to ART-UNIONS.— Is consequence of numerous inquiries, the Committee of the ROYAL POLYTECH-NIC UNION of LONDON deem it right to state that the Resolutions passed at the GENERAL MEETING of ARTISTS and others, held at the Freemasons' Tavern, on Saturday Evening, the 17th inst., had no reference whatever to this ASSOCIATION.

The Attention of the Public is particularly directed to the PROSPECTUS, to be had of the Secretary, at the ROYAL POLYTECHNIC INSTITUTION, Regent-street.

EXTENSION OF THE PRINCIPLE OF ART-UNIONS.

THE ROYAL POLYTECHNIC UNION of LONDON will, on the 29th of this month, be prepared to show to its Sabscribers, and to the Public, some Specimens of the FINISHED ETCHINGS illustrative of the "SONGS OF SHAKSPEARE," and on the second or third week in January next, will present to each Subscriber of 20s. (a sum not more than half the price in the usual mode of publication,) this original Work complete, bound in an ornamental cover, consisting of Thirteen Etchings, on Ten Steel Plates, by the Members of the Etching Club, who have adopted a KNLARGED SCALE, as compared with their admired Edition of the "Deserted Village." The COMMITTEE think it right to call the particular attention of the Public to the Prospectus, in the arrangement of the Prizes to be drawn on the TWENTY-FIFTH DAY of APRIL next, and to other distinct advantages, to be had of the Secretary of the ROYAL POLYTECHNIC INSTITUTION, Regent-street, who receives the Subscriptions.

This day is published,
THE MOST UNIQUE CHRISTMAS PRESENT.
Patronised by her Majesty the Queen,
and all the Royal Family,
SCHLOSS' ENGLISH BIJOU ALMANACK
for 1843. Poetically illustrated by Mias Missons.

SCHLOSS' ENGLISH BIJOU ALMANACK for 1843. Poetically illustrated by Miss MITFORD, the Author of "Our Village," &c. Size i inch by 2; containing Portraits, engraved in a style of excellence which does honour to the palmy state of English Art, viz., H.R.H. the Prince of Wales, his Majesty the King of Prussia, H.R.H. the Duchess of Orleans, Samuel Rogers, Eaq., Miss Adelaide Kemble, and Herr Döbler; with a complete Calendar for the ensuing year.

LIST OF PRICES. 8.4.

LIST OF PRICES.

Beautifully bound, gilt edges, in a highly embellished case
Elegantly bound, extra illuminated in morocco
or vellum
Extra Cases in morocco, to contain the Tiny Volume and Glass
Ditto ditto 3 lume and Giass
Ditto ditto in velvet
Ditto, morocco, elegantly illuminated, and beautifully of the tifully gilt

A powerful Microscopic Eye-glass (of half an inch
focus) in Tortoiseshell, corresponding with the

CENERAL MEETING OF ARTISTS.-A The EARLY MEETING OF ARTISTS.—At a very influential MEETING of upwards of Six Hundred ARTISTS, held at the Freemason' Taren, on Saturday Evening, December 17, 1842.

T. WYSE, Eaq., M.P., in the Chair, The following Resolutions were agreed to:—Proposed by G. CLINT, Eaq., seconded by F. Y. Hertstons, Eaq., President of the Society of British Artists,

STONE, ESSI., President of the Society of British Artists,

1. That it is the opinion of this Meeting, that the assertion contained in the prospectus of the National Art-Union, that "promises of zealous support and cordial co-operation have already been received from the artists generally," is unfounded, and therefore likely to convey to the public an erroneous idea of the opinion of the profession.

Proposed by H. WARREN, Esq., President of the New Society of Painters in Water-Colours; seconded by P. PARE, Esq., sculptor,

2. That the Art-Union of London, in its principle, its worthy of the cordial approbation of the artist; and that this meeting beg to tender to the President, Committee, and Officers of that Society, their warnest thanks for their constant exertions in promoting the interests of Art.

nterests of Art.

Interests of At.

Proposed by E. Hassell, Esq.; seconded by R.

Cull, Esq.,

3. That copies of the foregoing Resolutions be forwarded to the Committee of the Art-Union of London.

Proposed by A. CLINT, Esq.; seconded by J. Frank-Lin, Esq.,

4. That a Committee be formed and a subscription entered into to defray the expenses of publishing thee Resolutions.

(Girppel).

(Signed) T. Wyse, Chairman.
Mr. Wyse having left the chair, E. R. Ward, Esq.,
proposed, and J. D. Harding, Esq., seconded, a vote of
thanks to the Chairman, which was carried by actamation. By order of the Committee,

James Fahry, Hon. Sec.

NATIONAL ART-UNION

JAMES FAILEY, Hon. Sec.

N A T I O N A L A R T - U N I O N.

PATRON,
His Royal Highness PRINCE ALBERT.
The Managers of the National Art-Union, caractly desirous of encouraging a higher class of Art than hitherto attempted by existing Art-Unions, announced, both by circular and advertisement, that—
"No painting or drawing would be selected as a print of less value than twenty-five guineas."
This announcement, it would appear, has aroused the ire of those gentlemen who paint Pictures of low value, and who find a ready market for them through the agency of the numerous Art-Unions throughout the country. A meeting of artists and supporters of the London Art-Union has taken place, at which seither the President of the Royal Academy, nor few, if any, of the Academicans were present. At this Meeting, chiefy composed of persons naturally piqued at this determination, resolutions consonant to the feelings of the parties attending were, as a matter of course, caily carried, but which resolutions will not induce the Managers in the slightest degree to after the announcement referred to.

The Exhibition of Works of Art (by British Artist) will take place in January 1843, at the Gallery of the New Society of Painters in Water-Colours, and she wards in the principal towns in Great Britain.

The Managers of the National Art-Union repudiate the idea of entering into a controversy with rival lastitutions; but, confident in the superiority of their dumy, invite the Public to judge for themselves, by inspecting the Engravings given at the time of subscription, which may be seen at the offices, 36, Soho-square, or of any of the following respectable agents:—

Mesars. A. H. Bailey and Co., 83, Cornhill; Mr. H. Bailey, 138, New Bond-street; Mesars. Forse, 4, Fixed-dilly; Mr. Samuel Hollyer, Chancery-lane; Mr. Roter Jennings, 62, Cheapside; Messrs. Lloyd and Co., farley-street, Cavendish-square.

TRAMES FOR ART-UNION PRINTS—

PRAMES FOR ART-UNION PRINTS.-As every subscriber to the "London Art-Unson" will very shortly obtain possession of the print isseed by the Society, and as to frame it in an elegant and at costly manner will be a most desirable object to may of the possessors, Mr. BIELEFELD begs to samouse that he has prepared a frame expressly for the prate that he has prepared a frame expressly for the prate don Art-Union; it is manufactured of Papier Macké, a lighter, more elegant, and more durable material that any hitherto used for this purpose.

Papier-Maché Works, 15, Wellington-street North, Strand.

"PICTURE-FRAMES.—We direct the especial attention of all persons interested in this subject to the frames for pictures manufactured by Mr. Bieleid. They are of papier maché, and the advantages they sees over the ordinary composition frames are source and so numerous, that they must inevitably be brought into general use. They look exceedingly attractic, asiare in reality as much so as if they had been produced a about ten times the expense. The gliding tells with brilliant effect; and no matter how elaborate the patramay be, they have a clearness and sharpness that we have seldom or never seen obtained in companition."—Aux-UNION. have seldom of Aut-Union.

WEST-RIDING ART-UNION.

The Committee of the "ART-UNION OF LONDON" having issued a notice, the tendency of which is to prejudice the "WEST-RIDING ART-UNION," and other Institutions of the same nature, in the estimation of the Public, J. GILBERT feels called upon to offer a few observations in reply.

In the first place, the Committee of the London Society complain of the establishment of Art-Unions purporting to reachible their own in principle, "but which are, in reality, Commercial Speculations for Individual Benefit." In reply to this accusation, which is put forward with remarkable self-complarency by the Committee, it may be asked, why a project, undertaken by individual enterprise, is less worthy of encouragement, if it offers equal or superior advantages to the Public, than one undertaken by a Society? It is well known, that in this country many prosperous undertakings have owed their success to individual spirit and energy; and in several which they have afforded to the Fine Arts has been much less than might have been expected; whereas the West-Riding Art-Union, albeit a "Commercial Speculation for Individual Benefit," during the short period that it has already been in existence, has given unquestionable proof, by the number of its supporters, that it will undoubtedly do much for the advancement of the Fine Arts in an important district of the country. If it is asked how this has been effected, it may be stated in reply that every Subscriber receives, AT THE TIME OF PAYING HIS Sciencement of the Subscriptions are paid. The worth of the West-Riding Art-Union Engravings is sufficiently attested by the fact, that there are already in London upwards of 250 Subscribers to it, many of whom are eminent Artists or Persons of great and acknowledged taste.

The Committee further state, that their Society "was established solely with the disinterested view of dis-

The Committee further state, that their Society "was established solely with the disinterested view of disseminating a love of the Fine Arta, promoting their progress, and elevating the public taste." This statement may, undoubtedly, be true; but in what way an Art-Union Society in London is to disseminate a love of the Fine Arts, promote their progress, or elevate the Public tasts in other parts of the Kingdom, it is by no means easy to conjecture. Only a comparatively small number of persons in the country have it in their power to visit an Exhibition in London; and the Works of Art which find their way into the country through the agency of that Society, are too thinly scattered to exercise any very striking influence over the Public mind. It is, however, the Fine Arts may be very extensively diaseminated, and their progress promoted; and no objection can be fairly urged against such fustitutions, on account of their being Individual Speculations, if they are fairly and LONDON AGENTS.

LONDON AGENTS.

Mr. Jas. Bohn, Bookseller, King William-street; Messrs. A. H. Bailly and Co., Publishers, 83, Cornhill; Mr. How, 132, First-street; Mr. Charles Bieleffeld, 15, Wellington-street North, Strand, London; Mr. Shuthe, 22, Lisle-street.



MESSRS. HENRY GRAVES AND COMPANY,

Her Majesty's Printsellers and Publishers in Ordinary,

Have the honour to announce that they have now ready,

THE MAGNIFICENT ENGRAVING, FROM THE GRAND HISTORICAL PICTURE OF

HER MAJESTY'S CORONATION.

Painted by her Majesty's command, by Sir George Hayter, M.A.S.L., her Majesty's Principal Painter in Ordinary, and Engraved in the finest style of Art, by H. T. Ryall, Esq., her Majesty's Historical and Portrait Engraver.

Any attempt at description of this grand and noble work must be very imperfect; but the Publishers beg to state, that the SPLENDID ENGRAVING which they have the honour of publishing, will enable all the admiring Patrons of Art to possess this, the only Authentic Memorial of THE MOST INTERESTING EVENTS IN HER MAJESTY'S REIGN.

Price: Prints, £4 48..... Proofs, £8 8s..... Proofs before Letters, £12 12s.

LONDON: HENRY GRAVES AND COMPANY, PRINTSELLERS AND PUBLISHERS, BY SPECIAL APPOINTMENT, TO HER MAJESTY AND HIS ROYAL HIGHNESS PRINCE ALBERT, No. 6, PALL-MALL.

UNDER THE IMMEDIATE PATRONAGE OF HIS
ROYAL HIGHNESS PRINCE ALBERT.

THE ART - UNION OF SCOTLAND,
formerly the NEW ASSOCIATION for the
PROMOTION of the FINE ARTS. Established in 1837.
COMMITTER FOR 1842-43.

The Right Hon. the Lord Provost.
John Learmonth, Esq.
J. G. Hopkirk, Esq., W.S., Great King-street.
Baile Richardson, Pitt-street.
J. Whitefoord M'Kenzie, Esq., W.S., Scotland-st.
George Farquharson, Esq., W.S., Wemyss-place.
Mark Sprott, Esq., of Garnkirk.
Patrick Shaw, Esq., Advocate.
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Professor Miller, York-place.
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H. Pyper, Esq., Advocate, Royal Crescent.
J. P. Bertram, Esq., W.S., Walker-street.
W. H. Lizars, Esq., Advocate, Royal Crescent.
J. P. Bertram, Esq., W.S., Walker-street.
W. H. Lizars, Esq., Regent-terrace.
A. Clapperton, Esq., Princes-street.
Number of Subscribers for 1837-8, 340;—for 1839, 811;
-for 1840, 1011;—for 1841, 1228;—and for 1842, 1290.
The following is the Plan:
I. That the Subscriptions be One Guines each Share.
H. That the whole of the sum subscribed up to the
meath of February next (when the Subscriptions close),
after etting apart a sum for Engraving and necessary
expenses, will be divided into Large and Small Prizes,
and drawn for during the second week after the opening
of the Royal Scottish Academy Exhibition; after which,
each Prizeholder will be entitled to select a Picture, or
other Work of Art, from either the Royal Scottish
Academy Exhibition, or that of the Edinburgh Society
of Artists, then open in Edinburgh, to the amount of
its Prize.
III. That all sums collected during the present year,
will be lodged in the National Bank of Scottand, in the

is frize.

iii. That all sums collected during the present year, will be lodged in the National Bank of Scotland, in the same of the Treasurer.

IV. For the convenience of Subscribers vesiding at a distance, and who may not have friends in Edinburgh to whom to delegate their choice, a Sob-Committee, consisting of gentlemen of acknowledged taste, is appointed to select Pictures for, and otherwise comply with the wishes of, the Prizeholders thus situated; and the Committee will proceed to make purchases for such of the Prizeholders as shall not have themselves selected Fetures within one week of the closing of the Exhibitions.

V. The Committee considering it more beneficial for the promotion of the Fine Arts, have, after mature con-

aideration, resolved. That no Prizeholder shall be en-titled to divide his Prize in the purchase of more than one Picture or other Work of Art. VI. The Committee retain to themselves the power of selecting any Picture, purchased by a Prizeholder, for the purpose of Engraving for the Subscribers for next year.

next year.

VII. The Committee have this year (with permission of the Proprietor), selected the national Picture of 'The Flowers of the Forest,' painted by the late Mr. Andrew Sommerville, S.A., for the purpose of Engraving for the Subscribers of 1842 and 1843.

VIII. The Picture is now placed in the hands of Mr. H. Haig, to be engraved in Line on Steel, in the first style, which he is bound to have done within 15 months. Size of the Engraving will be sixteen by eleven inches and a half.

and a mair.

IX. Each Subscriber will be entitled to a Copy of the Engraving; and a Subscriber for Two Shares will be entitled to One Proof. Subscribers for Five Shares will be entitled to Two Proofs and One Print.

ill be entitled to Two Proofs and One Print.

The Engraving will be on a Steel Plate, so that every abscriber will be certain of a good impression.

JOHN LEARMONTH, Treasurer.

JOHN MUNDELL, Secretary.

JOHN LEARMONTH, Treasurer, JOHN MUNDELL, Secretary. JOHN MUNDELL, Secretary. JOHN MUNDELL, Secretary. The Committee beg to call particular attention to the beautiful Line Regraving of the 'Expected Penny, from the admired Painting by Alexander Fraser, Eq., A.R.S.A., engraved by Mr. R. Bell, lately delivered to the Mesubers for last year; and which, while it is the production of native talent, is considered to be by far the finest Engraving that has yet emanated from any Association connected with the Fine Arts in Scotland. Subscribers for 1849 and 1843 will be entitled to the line engraving of 'The Flowers of the Forest,' from the painting by Rhe late Andrew Sommerville, R.B.A., at present being engraved on steel, in the first style of art, by Mr. Heary Haig.

Members and the Public are informed, that the Collection of the Subscriptions has now commenced, and as the drawing of the Frizes will take place early after the opening of the Royal Scottish Academy Exhibition in February, it is requested that the Subscriptions be paid to the Collector when called for, it being of great importance that no time should be lost in completing the Lists, to enable the Committee to ascertain the extent of their resources, and make the necessary arrangements. Ladies and Gentlemen desirous of being enrolled as Members, are requested to forward their names to the principal Book and Print Sellers, Gilders, &c., in town; and parties at a distance may obtain

Shares, by applying to Charles Roberson, 51, Long-acre; Rowney and Co., Rathbone-place; Graves and Co., Pall-mall; Reeves and Son, Cheapside; [Colnaghi and Puckle, Cockspur-street; W. Booth, 53, Charlotte-street, Fitzroy-square, London; from the different Honorary Provincial Secretaries throughout Scotland, England, and Ireland; or by a remittance of One Guinea to the Secretary here.

JOHN MUNDELL, Secretary. Edinburgh, 60, Prince's-street. Dec. 26, 1842.

Dec. 26, 1842

*** The Public are particularly requested to observe, that the Art-Union of Scotland is conducted upon the same plan as that of London, and the leading Provincial Art-Unions. The funds are divided into large and small sums of money, which are balloted for; and, to avoid all ground of complaint on the part of Artists, the choice, from the Works of any Artist, is left entirely to the taste of Prizeholders themselves, or a friend, not limiting the selection only to the Rooms of the Royal Scottish Academy, Mound, but also from those of the Edinburgh Society of Artists; thus holding out inducements to Raglish and provincial Artists to send their Works for Exhibition and Sale in the Scottish Metropolis.

NDER THE SUPERINTENDENCE OF THE COUNCIL OF THE GOVERNMENT SCHOOL OF DESIGN AT SOMERSET-HOUSE.

DESIGN AT SOMERSET-HOUSE.

To be continued every alternate Month, price 3s. 6d.,
THE Fourth Number of a DRAWINGBOOK; containing Elementary Instructions in
Drawing, and illustrating the Principles of Design as
applied to Ornamental Art.

The Council have arranged that this Work shall be
sold at a price little exceeding the cost of production,
so that, as far as possible, it may come within the reach
of all classes of persons desirons of instruction in Drawing and the Art of Design.

The First Part is to be devoted to Elementary Instruction, and will exhibit a course of Outline Drawing
(including both Geometrical and Free-hand Drawing)
and Shadowing, illustrated by namerous examples, as
well modern as ancient, so as to form a complete course
of instruction in Ornamental Design, preliminary to
drawing from nature. The series of examples for Outline Drawing will be comprised in Five Numbers, each
containing Fifteen Sheets, accompanied by Descriptive
Letter-press.

Chapman and Hall, 186, Strand.

NEARLY READY.

MESSRS. HENRY GRAVES AND COMPANY

Have the honour to announce, that on the 1st of FEBRUARY next, their very beautiful and interesting work of the

SKETCHES IN TURKEY, SYRIA, AND EGYPT,

BY THE LATE SIR DAVID WILKIE, R.A.,

WILL BE READY FOR DELIVERY.

This splendid work consists of fac-similes of the original drawings Sir David intended as studies for composition, but which his untimely death prevented, including The Beautiful Subjects of the Letter-Writer,' and 'The Tartar Announcing the Pall of Acre,' the 'Portraits of the Sultan,' 'The Pasha of Egypt,' and many others, not less beautiful in costume than striking for Eastern character.

Price: Twenty-six plates, Imperial Folio, half Morocco, £4 4s..... Coloured and mounted, in imitation of the original Drawings, £10 10s.

LONDON: PUBLISHED BY HENRY GRAVES AND COMPANY, PUBLISHERS IN ORDINARY TO HER MAJESTY AND HIS ROYAL HIGHNESS PRINCE ALBERT, 6, PALL-MALL.

MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For aithough, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What a universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike the attacks of time and the feeble competition of

if they were the creations of jeast-ray, and approximately modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one, sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and germ-like lustre, that modern paintings seldom perhaps possess, and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from the use of such imperishable materials, unimpaired by chemical agency, may be inferred the great diversibility of his productions.

substances were at hand, from earths and stones; and chiefly from the use of such imperisonable materials, unimparred by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of machine to the present of the present in the mystery of the present in the total control of the present in the mystery of the my

The SILICA OIL COLOURS, which will be found greatly superior to the common Oil Colours now in use, are prepared in collapsible tubes, and can be forwarded t to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz. :

Pale and Deep Yellow. Pale and Deep Red. Pale and Deep Orange. Pale and Deep Purple. Crimson and Olive. Citrine and Russet.

Pale and Deep Brown. Pale and Deep Green. Pale and Deep Blue. White and Half Tint. Pale and Deep Grey. Pale and Deep Black.

MILLER'S GLASS MEDIUM.

FOR OIL PAINTING.

This Medium, having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School: sely, the destructive effects of Varnishes, Oils, and M'Gueips, as all pictures painted with them, after a time, lose their transparency and brilliancy, and be-come horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

No. 1. For first and second painting.

No. 2. For third painting, finishing, and glazing.

Any of the above Media may be thinned, according to the taste of the Painter, with Miller's Venetian Oil.

It may be requisite to remark, that while Artists continue to use colours as commonly prepared in Oils, they only reap half the advantage resulting from the great improvement in the Art—which the Media are acknowledged to be by upwards of one thousand Artists who have aiready tried and approved them.

MILLER'S SILICA POWDER. If this powder be mixed stiff upon the palette with a small portion of Miller's Venetian Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

VENETIAN GROUND CANVASS. This Canvass, not being prepared in the usual method with common oils, causes all colours used on it to dry from the bottom, and not from the surface, as is now the case, thereby, in the painter's phrase, giving a light within.

VENETIAN VARNISH. This varnish, not being made of soft gums, like the ordinary varnish, neither is it acted on by the atmosphere, which frequently oc-casions the effect of a thick bloom, similar to that of a plum, thereby entirely destroying the effect of the pic-All these evils are completely obviated by the use of the Venetian Varnish.

T. M. has great pleasure in informing Painters that he has on sale all the Colours made by G. Field, Esq., author of "Chromatography," &c. &c.

He has also all the remaining stock of Ultramarines, canufactured by the celebrated Italian maker, the late

PUBLIC NOTICE.

Whereas, I have received a communication acquainting me that an Artists' Colourman of London has caused to be circulated at Boston, in America, an invidious report with the view to prejudice the trade and the public against articles of my manufacture. I hereby advertise the present caution, in order to prerepetition of the same, either there or elsewh as, in the event of my sustaining any loss or losses by the influence of such like reports, I shall immediately bring an action or actions at law to recover damages against the person or persons who may have circulated

THOMAS MILLER. (Signed) 56, Long-acre.

Dated this 27th day of December, 1842.

T. MILLER has great pleasure in informing Artists and the Public generally, that he is now engaged in the preparation of a test which has long been felt to be a desideratum of immense importance to the Painter, and which has never yet been supplied either in this or any

other country. The test alluded to will be called the Painters' Register, and will consist of more than a thousand mineral tints, which, having been subjected to the pro-

cess of vitrification, will never alter by time. The utility to artists in general of a permanent means of comparison will be sufficiently obvious to require no comment. For, at present, whatsoever conviction may exist in the mind as to the fading of some of the colours of a picture, or the apparently increased brilliancy of others, such conviction can only rely upon the memory for support, there being no means of testing the extent or character of the change. Against such a state of uncertainty the Painters' Register will supply an unerring remedy-acting as an infallible guide, the plan being simply to compare the tints of the picture with those of the Register, noting down those of the latter, which, at the time of comparison, are precisely similar to the former; and upon being referred to at any subsequent period (however remote) the alteration, if any, in the tints will be precisely indicated.

It is now in progress, and will be ready on the 1st of

MILLERS' VENETIAN OIL.

The mode of preparing this oil having been made known to one of the greatest painters of the present day, he pronounced it to be one of the most valuable discoveries of modern times. Pictures painted entirely with this oil, upon being submitted to the action of the owpipe, will vitrify, showing they possess the properties described as belonging to Venetian Pictures when put to the same test.

If a picture should become dull from the action of the atmosphere, or be covered with a bloom, through the use of indifferent varnish, by washing it with cold water, and then applying a little of the above oil with an old silk handkerchief, it will entirely remove the bloom, and bring out the colours in all their orignal

MILLER'S PREPARATION FOR CLEANING AND RESTORING OIL PAINTINGS.

The SILICA WATER COLOURS are prepared in small squares, which possess many and great advan-tages over the Cake and Moist Water Colours, at present in use; and can be forwarded per post to any part of the country, on receipt of an order for any of the under-mentioned tints, viz :

Pale and Deep Yellow. Pale and Deep Red. Pale and Deep Orange. Pale and Deep Purple, Crimson and Olive. Citrine and Russet.

Pale and Deep Brown. Pale and Deep Green. Pale and Deep Blue. White and Half Tint. Pale and Deep Grey. Pale and Deep Black.

MILLER'S GLASS MEDIUM. FOR WATER-COLOUR PAINTING.

FOR WATER-COLOUR PAINTING.

It is well known that some preparation for giving brilliancy and depth to Water-Colour Painting, and for enabling the Artist to repeat his touches without disturbing the colours already laid on, has been long sought after; this new vehicle possesses all these advantages. When mixed with the colours it has a most brilliant effect, and will preserve delicate tints uniqured; in durability it will approach nearer to the Painting than anything hitherto in use.

No. 1. For first colouring or laying on masses of colour. This dries so hard that the second colouring or finishing will not disturb it.

No. 2. For second colouring, glazing, and finishing. Any of the above Media may be thinned, according to the taste of the Painter, with Miller's Anthylor.

MILLER'S ANTHYLOR.

to the taste of the Painter, with Miller's Anthydor.

MILLER'S ANTHYDOR,

FOR SKETCHING AND PAINTING IN WATER

COLOURS.

This liquid is intended to supply the place of water
in the above Art. It causes the colours to amalgamate and blend kindly with each other; removes all
stains or greasy particles from the surface of Ministure
Tablets, Ivory, or Paper; and if, in the progress of the
painting, it be found desirable to take out or alter my
portion of the Picture, the application of this Liquid by
itself will accomplish it without injury to the surface.

T. M. begs to call the attention of Artists to his new
Drawing-Paper, made of pure linen only, without
undergoing any chemical process.

MILLER'S PREPARED LEAD PENCILS,

MILLER'S PREPARED LEAD PENCILS, Of different degrees of hardness,

MARKED Moderately hard, used for sketching.
A degree harder, used for outlines.
Ditto ditto, used for architectural drawing.
Moderately hard and black, used for sketching
Black, used for shading.
Softer, with extra depth of colour.
Ditto ditto (double thick lead).
Rather soft, but firm for drawing.
Ditto ditto (double thick lead).

TO WATER COLOUR and MINIATURE PAINTERS. MILLER'S MINIATURE TABLETS

To be used instead of Ivory for Miniature Painting, &c. They take colour freely; hold it with tenacity, and are obviously incapable of change through tine, or the effects of heat or damp. Ivory, it is well known, becomes yellow, and in hot climates often splits of warps, and is with difficulty obtained of a large size, whereas the Tablets can be had of any dimensions.

DISSOLVING VIEWS.

Colours prepared in small boxes, for painting the Dissolving Views. The same Colours are also applicable for painting the slide glasses of Magic Lastern, and devices or ornaments on ground glass, in imitation of the old masters.

THE ART-UNION.



LONDON, JANUARY 1, 1843.

CONTENTS.

	-
1. ADDRESS	5
2. NOTES ON BRITISH COSTUME	5
1 ORITHARY:	
MR. JOHN VARLEY; LADY CALL-	
COTT: BENJAMIN HICK, ESQ., OF	
BOLTON; J. B. CROME, ESQ	9
4. CORRESPONDENCE:	
THE KUNST BLATT CRITIQUE; THE	
GERMAN CRITIC; LESLIE'S BIRTH-	
PLACE; ATTACKS UPON ARTISTS	10
5. ABCHITECTURE FOR THE POOR	12
A SOCIETIES IN CONNEXION WITH ART:	
THE GRAPHIC SOCIETY; ROYAL IN-	
STITUTE OF ARCHITECTS; THE AMI-	
CABLE SOCIETY ; ARTISTS AND AMA-	
TEURS' CONVERSAZIONE	
7. THE WALHALLA	13
& ROYAL ACADEMY DISTRIBUTION OF	
MEDALS	13
9. THE ARTS IN CONTINENTAL STATES :	- 7
ITALY; NAPLES; BOLOGNA; FRANCE;	
GREECE	14
10. " WHIST !" ILLUSTRATED BY KENNY	
MEADOWS	16
Il. RESTORATION OF THE CHURCH OF ST.	
MARY, REDCLIFFE, BRISTOL	16
12. ART IN THE PROVINCES:	
SOCIETY OF ARTISTS, BIRMINGHAM,	
1842; MANCHESTER; EDINBURGH;	14
GLASGOW; IRELAND	17
13. VARIETIES:	
THE ROYAL ACADEMY; STATUE OF	
MR. KIRKMAN FINLAY; THE BRITISH	
INSTITUTION; THE THREE STATUES;	
SCULPTURE; ALLAN CUNNINGHAM;	
PREEMASONS OF THE CHURCH;	
"CATHOLIC" ART; THE NATIONAL	
GALLERY; THE WELLINGTON STA-	91
TUES; NEW ROYAL EXCHANGE, &c. &c	
14. REVIEW OF PUBLISHED WORKS	23

We commence, to-day, a FIFTH VOLUME of the ART-UNION. We do so with some pride as well as pleasure; for the fact affords sufficient evidence that we may retain the consciousness of having discharged our duty, while it supplies satis-factory assurance that public approbation has followed our labours.

The past year has been prolific in proofs that the vast and vital interests of British Art are making way into the minds and hearts of the Commusily: that the welfare of the Arts is no longer carefor, exclusively, by the Aristocracy, but that, away the Middle Classes, the benefits they confir, the enjoyments they produce, and the instruction they bestow, are generally felt, acknowledged, and appreciated.

Until this great object was achieved it was vain Unti this great object was achieved it was vain to demand, for the Arts, National protection and excuragement. Its extension—and it is rapidly extending—must inevitably obtain for the Artists of Great Britain advantages equal to those enjoyed by Artists of other European states.

Even the existing excitement that so largely pressils in reference to Art—whatever difference of opinion there may be as to its invigorating, or whealthy, influence—must be accepted as an unequivocal sign of increased, and increasing, desire to receive it as a substitute for pleasures out of keeping with the growing intelligence of the age.

Our own progress, for the future, may be asticipated from the past; several improvements magnet themselves, which time will gradually decelop. We shall studiously resort to every available means of obtaining information—pursue the same independent, and generous, course to which we one our more every which we owe our success—endeavour to retain the confidence of the Artists on the one hand, and the Public on the other—and labour continually, we that the interests of British Art may be more from the public of the continual of the public of the continual of t firmly upheld, more systematically encouraged, and more universally appreciated.

NOTES ON BRITISH COSTUME. PART THE THIRD.

BY PREDERICK W. FAIRHOLT.

THE PLANTAGENETS.

WHAT lover of the "olden time," be he either artist or antiquary, upon entering for the first time some venerable "structure consecrate to God." whose very walls speak of centuries and command respect, has not felt his heart "moved more than with a trumpet," upon catching sight of the effigies of knight and lady enshrined beneath its time-beaten roof? There they lie, boldly delineated by the hands of their contemporaries, "in their habit as they lived," faithfully given to the minutest point, and yet with that power that only belongs to Art when based upon its vital principle-truth-looking as if about to start into life and re-enact the gorgeous scenes of Froissart and the elder chroniclers. Venerable mementoes of our fore-fathers! who can help an involuntary aspiration, as he ponders on your mail-clad hands clasped in prayer, and reads the touching "Orate pro me" inscribed upon the quiet resting-place of you, whose actions "stirred the nations!" Links that bind us to the past, memorials of the life and Arts of ancient England less perishable than the brain that could conceive, or the hand that could fashion you; long may you be preserved from the barbarism of the despoiler, and remain piously preserved as a sacred bequest from our progenitors, to gladden posterity; and to prove that the utilitarianism of a boasted "march of intellect" age has not quite dried up all respect for the ancestry who have made us what we are, and whose governing principles we are frequently obliged to acknowledge as unwisely forgotten!

To those "silent monitors" I must now direct the reader's attention, as they will be our best and surest guides from whence much valuable information may be obtained relative to the sub-

ject we are to discourse upon.

We are indebted to that excellent artist and judicious antiquary, the late C. A. Stothard, for the conception and execution of his beautiful "Monumental Effigies of Great Britain," and which, for the first time, did full justice to these subjects. His own opinion of their value he thus expressed: — "Among various antiquities which England posses there are none so immediately illustrative of our history as its national monuments, which abound in our cathedrals and churches. Considered with an attention to all they are capable of embracing, there is no subject can furnish more various or original information." With the enthusiastic desire of rendering our national series of royal effigies as complete as possible, he journeyed to Fonteyraud, in Normandy, where, previous to the Revolution, the carliest monumental effigies of English sovereigns were to be seen, and which were depicted by Montfaucon* and Sandford, but which were confidently reported to have been destroyed during that disgustingly awful period the first French Revolution. "An indiscriminate destruction," says Mr. Stothard, "which on every side presented itself in a tract of 300 miles, left little hope on arriving at the Abbey of Fontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpro-mising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the Abbey. For, amidst the total annihilation of everything that immediately surrounded them, these effigies alone were saved; not a vestige of the tomb and chapel which contained them remaining." This was the chosen burialplace of a few of our early kings, until they lost the provinces of Anjou and Maine, in the time of John. Henry II., who loved the banks of the

* "Antiquities de la Monarchie Française," vol. 2. † "Genealogical History of the Kings of England."

Loire, and frequently resided in the Castle of Saumur, dying in that of Chinon, both in the neighbourhood of the Abbey—was buried here with his Queen, Eleanor of Guienne; as also were Richard I., and Isabella of Angoulesme, the Queen of John. All their effigies are beautifully engraved by Mr. Stothard, and are particularly valuable as records of the regal costume of the period.

Henry II. is represented lying upon a bier, a head supported by a cushion. The character his head supported by a cushion. of the face is strongly marked by high check-bones, and projecting lips and chin (the nose has been knocked away); the beard is painted and pencilled like a miniature, to represent its being close shaven; the mantle is fastened by a fibula on the right shoulder, its colour has been of a deep reddish chocolate; the dalmatic is crimson, and appears to have been starred or flowered with gold. The mantle probably was originally ornamented in a similar manner. The boots are green, enriched with gold, on which are fastened with red leathers the gilt spurs: upon his hands are gloves, with large jewels fastened upon the back of each of them. This effigy, in accordance with the usual custom at that time, appears to have been a literal representation of the deceased king, as if he still lay in state. Matthew Paris, describing this ceremony, says, "On the morrow, when he should be carried to be buried, he was arrayed in the regal investments, having a golden crown on the head, and gloves on the hands; boots wrought with gold on the feet, and spurs; a great ring on the finger, and a sceptre in the hand, and girt with a sword; he lay with his face uncovered." His account exactly agrees with the effigy. The right hand, with the ring and the sceptre, has been destroyed. The only variation from this description being in the sword, which is not girt, but lies on the bier on the left side, with the belt twisted round it.

His Queen, Eleanor of Guienne, is attired in regal vestments, with a crown upon her head, which is also enveloped in a close kerchief hanging in folds upon her shoulders. A long gown, with a close collar at the neck, and fastened round the waist by an ornamented girdle, enve-lopes the body; the sleeves being tight to the wrist, where they become slightly wide and pendulous. A portion of the under tunic is visible at the neck, where it is fastened by a circular brooch. A capacious mantle falls from her shoulders, supported by a strap, or band, across the breast; it is wound about the lower part of the figure, and partially upheld by the right hand. The pattern upon the Queen's dress consists of golden crescents, in pairs, placed point from point, within a lozenge formed by the crossing of the diagonal bars of gold that cover

the whole surface.

Richard I. wears a crown, the trefoils of which are filled up with a honeysuckle pattern, which various architectural remains of the same period show to have been then much in vogue. royal mantle (fastened in the centre of the breast) is painted blue, with a richly ornamented gold border; his dalmatic or super-tunic is red; his tunic is white, and under this appears his camise or shirt: the borders of all these articles of dress being richly and variously decorated. The boots are adorned with broad riband-like stripes of gold, which appear to have been intended to express the earlier mode of chaussure sandals. The leathers of the spurs are visible.

The corpse of Richard was, according to his own request, divided, and bequeathed to three different places. His body was buried at the feet of his father at Fontevraud. His entrails, brains, and blood were given to Poictiers. His heart, as a "remembrance d'amour," was bequeathed to Rouen. "He was not one of those ordinary dead where a slight serve would contain " and the serve would be served." whom a single spot would contain," says the "Chronicle of Normandy." At Rouen his heart was magnificently interred near the principal altar of the Notre Dame, and over it was placed an effigy of the king, surrounded by a balastrade

of silver. In 1250 the Dean and Chapter of Rouen ordered this to be melted down to partially Rouen ordered this to be melted down to partially pay the ransom of St. Louis, at that time captive among the Saracens. In 1733 the tomb was wantonly demolished by the order of the Dean and Chapter in order to raise the high altar, &c. In July 1838, at the suggestions of Mr. Deville, and the state of that city, the anext where the In July 1838, at the suggestions of Mr. Deville, an antiquary of that city, the spot where the tomb formerly stood was excavated, and the result was the discovery of the box containing the heart of Richard, and the effigy here engraved, from a drawing I made shortly afterwards while



staying at that "Herculaneum of the Middle as Rouen has been aptly styled by a modern French writer.

The face of the king is much more expressive than that of the effigy at Fontevraud. The nose has been broken off, and the face otherwise in-jured, but still enough remains to form a satisfactory and characteristic likeness. He wears a crown very similar to the Fontevraud effigy; his hair is parted in the centre of the head, and falls in curls upon the shoulders; a long dalmatic, conflued by a girdle at the waist, and closed by a brooch at the neck; and a capacious mantle falls in folds over the left arm, leaving the right one free, which has formerly held a sceptre. His boots are strapped across the instep: the effigy altogether being more simple than that at Fonte-vraud. The details engraved beside the figure, on a larger scale, are -1, the crown which he caped damage, where it rests upon the pillow; 2, the pattern upon its outer rim; 3, that upon the girdle; and 4, the boots, the toes having been broken off.

The effigy of Queen Berengaria was delineated by Mr. Stothard from the remains of her tomb in the Abbey of L'Espan, near Mans, which the sacrilegious fury of revolutionary Vandalism had destroyed. When the artist visited the Abbey, in 1816, he found the church converted into a barn. The architectural parts of Queen Berengaria's tomb were discovered lying about the place, but the effigy was concealed beneath a considerable quantity of wheat. After many difficulties, and the delay of a twelvemonth, it was uncovered, and found placed upright in a niche in excellent preservation. By the effigy were lying the bones of the Queen, the silent witnesses of the sacrile-gious demolition of her tomb." The Queen is

* I have been thus careful to note the unceasing perseverance in the midst of the sienderest foundation for the hope of fortunate results, that was a characteristic feature in this enthusiastic artist, in order that the full share of honour may be awarded him by every reader of his name and conduct, and as a useful stimulant to untiring perseverance. It is not a little singular that

represented with her hair unconfined and flowing,



but partly concealed by the coverchief, over which is placed an elegant crown. A large and ornamental fermail or brooch, richly set with es, confines her tunic at the neck. To a deco girdle, which encircles her waist, is attached a small aulmonière or purse, to contain alms.*
The Queen holds in her hands a book, singular from the circumstance of having embossed on its cover a second representation of herself, as lying on a bier, with waxen torches burning in candle sticks by her side. The details engraved beside the effigy are—Fig. 1, part of the crown; 2, the aulmonière, as attached to the girdle; 3, the

During this period of English history the changes that occurred in civil costume were few or none. The age was a military one, and in the improvement of arms and armour the chief and most important changes were effected.



his death should be so mournfully peculiar as it was; his death should be so mournfully peculiar as it was; he perished in the 34th year of his age, in the full possession of health and vigour, by a fall from a ladder placed against one of the windows of the church of Bere Ferrers, in Devonshire, while tracing the painting upon it of the founder and his lady. His head came in consact with the slab on which the figure of a knight is placed in the chancel wall; and he was, in all probability, killed on the spot by a concussion of the brain-receiving his death-blow from one of those very effigues from which, through his talents, he will receive a sublunary immortality. lunary immortality.

lunary immortality.

* It was the custom at this period and previously for ladies of distinction and wealth regularly to distribute money or food to the poor. The title of lady is derived from the Anglo-Saxon, and literally signifies giver of bread. The purse, with similar meaning, was named as a receptacle for alms, and not as an invention for the preservation of money.

dress, described and depicted in the last part of these notes, was that still worn, or modified a little, as in these examples selected from the Sloane collection of manuscripts in the British Museum, and marked No. 1975. It gives us the costume of the youth and elders of the comaostume of the youth and eiders of the com-munity. The young man wears an ornamental tippet round the neck; a plain bordered tunic, tight at the waist, and which varies from those worn at the commencement of this century, in being shorter and closed all round, inste open at the right side, as described in the last part of these notes. High boots now seem to have become the general fashion, and the youth wears a pair renching above the ancle. The elder figure, which in the original represents a medical practitioner, wears a hood of a peculiar form; a long gown reaching to his feet, over which is a tunic confined by a girdle at the waist, while a mantle, fastened as usual on the right shoulder, and leaving that arm free, envelopes the entire body. The beard appears to have been shaved, or at least trimmed closer than at the previous period to which we have just referred.

The ladies seem to have retained the same

costume, but to have shortened their trains and sleeves, which now hang but six or eight inches from the wrist. The long plaited hair, enclosed sometimes in its silken case of embroiders, appears to have been also discarded, and mode-

ration to have reigned. The earliest monumental effigy of an English sovereign in this country is that of King John, in Worcester Cathedral. It is of ruder workmanship than the continental effigies before described, and was probably the work of a native sculptor. He wears a super-tunic of crin embroidered with gold; a golden belt richly jewelled confining the waist, and descending beyond the knee. The under tunic is cloth of gold, of which material the mantle appears to be formed, which is lined with green. His hose are red, and the shoes black; gilt spurs are fastened over them by straps of a light blue colour, striped with green and yellow. The peculiarity of the costume being its shortness, as contrasted with earlier effigies. The mantle is fastened upon the shoulders so far back as not at all to interfere with the full sleeve of the tunic; or, indeed, to be more than just visible at the sides of the figure. His beard is closely trimmel, and the face stern of feature.*

and the face stern of feature.*

The effigy of Isabel d'Angoulesme, the third and last wife of John, who took the veil, and died at Fontevraud, is regally attired, and varies but little from that of Queen Berengaria. She wears a close gown with embroidered cuffs and collar, confined by a slightly ornamented gird. A mantle, with a border held by a narrow band crossing the breast, envelopes the figure. A plain erown is upon the head, a kerchief falls over the shoulder from beneath it, and a band passe round the chin. round the chin.

From what little we can gather of the co of this period, it would appear that splendour of appearance and costliness of material, rather than quaintness of shape, was studied by the noble. The mantle in particular was splendidly adorsel. Strutt tells us, that "Robert Bloet, Bishop of London, made a present to King Henry I of a mantle of exquisitely fine cloth, lined with black mantle of exquisitely fine cloth, lined with black sables, with white spots, which cost £100 of the money of that time;† and Richard I. possessed a mantle still more splendid, and probably more expensive, which is said to have been striped in straight lines, ornamented with half-moons of solid silver, and nearly covered with

* The effigy is beautifully given by Stothard. Upon opening the tomb in the year 1797, the body of the kind was discovered in all respects similarly habited, the exception only being that upon his head was a mest's cowl: thus confirming the accuracy of the ancient chroniclers, who affirmed that the king adopted this belief his dying moments, in accordance with the shift of leage, which believed the evil one to have no power our a body so sacredly invested.

† Which he computes at £1500 of present manage.

shining orbs, in imitation of the system of the heavenly bodies."

Henry II. introduced a short mantle, known as the Cloak of Anjou, and obtained by that means the sobriquet of "Court Manteau," as Richard I. got that of Cœur-de-Lion from his bravery, and John that of Sans-terre from his supposed poverty, as the younger son of his

The ancient leg-bandages are still occasionally The ancient leg-bandages are still occasionally see, and the leg fitted with close scarlet hose, and crossed all the way up by these garters of gold staff have a very rich and elegant appear-ace. Gloves, jewelled at the back, became a characteristic distinction with the higher classes, both in church and state.

The commonalty dressed much as usual. Plain tunies, strong boots, and a hood for the head, or else a hat of cloth, leather, or felt; and coarsely made, warm gloves, without separate fagers, completed their costume. The women were long gowns, and swathed the head in kergoods that fell over the shoulders.

The effigy of the next English monarch, Henry III., is at Westminster, and is chiefly remarkable for its great simplicity. A long dalmatic, over which is thrown a capacious mantle, fastened by a brooch as usual on the right shoulder, are the robes in which he is dressed: no ornament or border appears on either; the crown is also very The only splendid articles of apparel are the boots, which are covered by fret-work, each square being ornamented with a figure of a lion. ets of this kind, of scarlet and embroidered fancifully in gold, were fashionable among the nobles of the land. Many rich stuffs were introduced about this time, such as cloth of Baldekins, a rich silk woven with gold, and so termed, because it was made and imported from Baldeck, It became the fashion to ornament the edges of the garments by cutting them into the shape of leaves, or series of half-circles (and of which we shall see many instances a little further on), and which obtained for the dresses so ornamented the name of cointoise or quintis, a word derived, as the garment probably was, from the French, and indicative of the quaintness or espricious fancy displayed in this article of

The reign of Henry III. extended over 56 years; but during the whole of that period little or no change of form is perceptible in the civil costume of the people. A glance at the drawings in Matthew Paris's "Lives of the Offas," which is believed to have been executed by his own hand during this reign, will show this fully, and which are engraved in Strutt's " Horda Angel Cynan, The original MS. is in the Cotton Library, marked Nero. D. 1. The copies occupy 33 plates, and will supply the artist with authority for the costume of all grades of society during this reign.

The same amount of simplicity is visible during the next reign. Edward I. is reported to have declared the impossibility of adding or diminishing real worth by outward apparel. For him-self he enforced the remark by always dressing in a plain and unostentations manner, little dif fering from a common citizen. His only magnificence was noble and heroic deeds. However costly the stuffs of which the dresses of this period were composed, they always appear to have been of the simplest and most unpretending form. Of this monarch no monumental effigy exists. He was buried at Westminster; and the tomb was opened in 1774, when the body of the monarch was discovered regally habited in a dalmatic of red silk damask,; a crimson satin

mantle fastened on the shoulder by a gilt fibula, decorated with precious stones; a stole* of white tissue, ornamented with gilt quatrefoils and knots of pearl, crossed the breast, and jewelled gloves decorated the hands. The lower part of the body was wrapped in a piece of cloth of gold, which was not disturbed.

The effigy of his beloved Queen Eleanor is remarkable for a majestic simplicity. A long gown with a loose sleeve, beneath which appears that of the under garment tight to the waist, and a full mantle secured over the breast by a cord held in the left hand, and the folds of which envelope the feet, complete the dress, which is utterly devoid of ornament. It bears a strong emblance in grace and elegance to the figure of the Queen in one of the niches of Walthamcross, erected to her memory by the King. It has been engraved in Flaxman's "Lectures on Sculpture." He says of the statue placed in this cross, and of those at Northampton and Ged-dington, "The statues have considerable sim-plicity and delicacy; they partake of the cha-racter and grace of the school of Pisano; and it is not unlikely, as the sepulchral statue and tomb of Henry III. was executed by Italians, that these statues of Queen Eleanor might have been done by some of the numerous travelling scholars from Pisano's school.";

The general male costume during this reign appears to have consisted of a long gown reaching to the heels, and fastened round th waist; or a tunic coming down to the knee, with wide sleever descending a little below the elbow; the tight sleever of the under tunic reaching to the wrist, and confined by a row of buttons (which are generally set close together from the elbow to the wrist); a capacious hood, and close fitting boots, or tight stockings (sometimes richly embroidered) and oes; with a wide and flowing mantle, complete ress as generally worn. The ladies' costume may be seen to advantage in the annexed engraving from the Sloane MS., No. 3983. A wim-



le or gorget is wrapped round the neck, and is fastened by pins at the sides of the face, which are covered above the ears; a gown of capacious size, unconfined at the waist and loose in the sleeves, trails far behind in the dirt. The under garment, which is darker, has sleeves that fit closely; and it appears to be turned over and pinned up round the bottom; the unnecessary amount of stuff that was used in ladies' robes

* The stole was an article of priestly costume A good example occurs upon the figure of John de Campden, engraved and described in the account of the ecclesiastical costume worn during this period.

† Upon his great seal the king is depicted in a dalmatic, super-tunic, and mantle; fastened on the right shoulder. Except in the shape of the crown and orb, very trifling varieties occur in the seals of Henry II., Richard I., John, or Henry III. The three first hold swords in the right hand; Henry III., and all since then, carry sceptres. Henry III.'s seal varies most from the others, and is the most interesting.

† The Queen's effigy has been engraved by Stothard, and a portrait from the same source is to be seen in Gaigh's "Sepulchral Monuments."

rendering them obnoxious to the satirists of that

A friend has favoured me with a translation of a Latin story of the fourteenth century, recently printed in Mr. Wright's collection, published by the Percy Society, which is so curious an instance of monkish satire that I cannot resist presenting

it to my readers. It runs thus:"Of a Proud Woman.-I have heard of a "Of a Provat Woman.—I have heard of a proud woman who were a white dress with a long train," which, trailing behind her, raised a dust even as far as the altar and the crucifix. But, as she left the church, and lifted up her train on account of the dirt, a certain holy man saw a devil laughing; and having adjured him to tell why he laughed, the devil said, 'A comcanion of mine was just now sitting on the train of that woman, using it as if it were his chariot, but when she lifted her train up, my companion was shaken off into the dirt: and that is why I was laughing."

The luxuriousness in apparel of Edward II. is not visible upon the effigy of that monarch on his tomb in Gloucester Cathedral, which is remarkably plain and unostentations. A long dal-matic covers the entire body, hanging in simple folds from the breast to the feet, unconfined by a girdle and perfectly unornamented; it is alit in the centre to the knee, exhibiting the long gown or tunic beneath. The sleeves of the dalmatic terminate at the elbow, from whence they hang dependant, the sleeves of the tunic continuing to the wrist. He wears boots reaching to the ancle, and carries a plain sceptre and simple ball, one in each hand. The only trace of foppery is in the hair, which is carefully cut across the forehead, and hangs from the sides of the head in waving the shoulders : a fashion that appears most vividly on the coins of this monarch and his father, and which continued to be copied on our national series until the reign of Henry VII. His beard and moustachioes are equally redundant, and are parted and curled in separate locks with great precision.

Piers Gaveston, the unworthy and effeminate favourite of the youthful monarch, whose friend-ship for him had alarmed Edward I., and produced a sentence of banishment against Piers; of his father, effectually estranged the love of his subjects, was remarkable for his love of finery.

"None," say the old chroniclers. "came rearesters." to Piers in bravery of apparel or delicacy of fashion." Under the rule of this favourite the court swarmed with buffoons and parasites; and at his death the king was speedily enthralled by his new favourites the Despencers. The twenty eventful years of his reign originated a great change in dress; but it appeared chiefly at court,



* Cauda—literally, tail: the tails of a gown.
† More traces of splendour occur in the figure of the
monarch upon his Great Seal. The sleeves of the
super-tunic are wide, and ornamented with a deep rich
border; the waist is confined by a girdle, and the
mantle fastened on the right shoulder and covering the
left arm, not, as in the effgy, falling over the back from
the shoulders, upon each of which it is secured.

^{*} These half-moons appear on the dress of Eleanor (Guienne, and were probably a family badge. They cear on the great seal and coins of Richard I. † A portrait of this monarch, nearly the size of life, ad copied from this effigy, is given in Gaigh's "Sepulhral Monuments."

cara monuments."

1 banascures was celebrated during this period for the manufacture of ornamental stuffs; and hence the name of "damask" was applied to them, as disper is also derived from "D'Ypres," of Pyres, a town noted for the rich stuffs and fine linen there fabricated.

the troublous times not allowing of that general diffusion that else might have occurred; it, however, was silently working, and appeared in full spiendour during the next reign. But the germs of all the remarkable changes originated in the court of this unfortunate king.

The figures here copied from Royal MS. 14, E. 3, (see p. 7) will give us the ordinary costume of the commonalty during this reign. The male figure is habited in a long gown buttoned from the neck to the waist, and having loose hanging sleeves to the elbow, beneath which appear the tight sleeves of the tunic. A hood covers the head and shoulders which is frequently seen folded back or hanging down behind.

Scarcely any instances occur of girdles confining the waist of male or female. Sometimes the super-tunic is alit at the sides, or in front to the hips, displaying the under-garment. Shoes generally are worn reaching to the ancies, with pointed toes, and slightly ornamented.

The female carries a distaff, and wears a hood or kerchief swathed round the head and tied in a knot at the side; a full gown, rather short, which, being caught up under the arm, displays the under-garment, and the high boots reaching to the ealf of the leg, which are fastened by rows of buttons up their fronts.



The chief feature in the costume of this period was the hood, which exhibits a great variety of form, as if the ingenuity of fashionable changes had been chiefly directed to decorate the heads that invented them. Specimens have been selected from Sloane MS. No. 346, and exhibit some of the commonest forms. Fig. 1 displays the hood closely fitting the head and neck, the point that hangs down the back when the hood is withdrawn projecting over the forehead. Fig. 2 is a flat cap with a narrow border, that just covers the upper part of the head, sinking in the centre and thence rising to a point, as if to form a convenient handle for its removal. Fig. 3 shows an equally common form of hood which is more capacious, hanging loosely over the shoulders, being a comfortable combination of tippet and hood, no doubt exceedingly warm and convenient in bad weather; it is closed tightly about the head by the "liripipe" or long pendant tail of the hood that hung down the back, when the hood was thrown off, and was wound like a bandage about it when placed over the head. Fig. 4 exhibits the hat now worn, and which is precisely similar the nat now worn, and which is precisely similar to a modern countryman's; it is slung round the neck by a string; the head being generally un-covered except in bad weather, when the capuchon or hood was brought over the head, and the hat placed over that, giving it a double protection. Pig. 5 is a conical flexible cap of woollen or cloth, turned up round the edges, and very similar to the nightcaps still worn by the lower classes of the community. Some dozens of cuts might be given if all varieties were shown, but those most in use are here depicted.

A good specimen of the costume of a female of the higher classes is here given, from an effigy of a lady of the Ryther family, in Ryther church,



Yorkshire, engraved in Hollis's "Monumental Effigies." She wears a wimple, covering the neck and encircling the head, the hair of which is gathered in plaits at the sides, and covered with a kerchief, which falls upon the shoulders, and is secured by a fillet passing over the forehead. The sleeves of the gown hang midway from the elbow and the wrist, and display the tight sleeve with its rows of buttons beneath. The mantle is fastened by a band or riband, secured by ornamental studs. The lower part of the dress consists of the wide gown, lying in folds, and completely concealing the feet, which have been omitted, in order to display the upper part of this interesting effigy to greater advantage.

The general costume, up to the this period, had been exceedingly plain, and abundant examples may be found in a very common book, Strutt's "Sports and Pastimes of the People of England," as republished by Hone, with wood-cut fac-similes of the original delineations of ancient games and amusements, given in manuscript illuminations, many of which were executed at this period, such as those copied from Royal MS. 2, B. 7, &c.

The brilliant reign of Edward III. was favourable to the full development of the display that began during that of his unfortunate father, and to the fostering of a good taste for its regulation. The effigy of Edward at Westminster is remarkable for its simple, yet rich and majestic costume. A long dalmatic, open in front to the thigh, displays the under-tunic, the sleeves of which reach to the root of the thumb, and are buttoned closely all the way from the elbow; his mantle and dalmatic have rich borders, and the shoes are splendidly embroidered.



* This work is intended as a supplement to that of Stothard, left incomplete, as far as his original intention was concerned, by his unfortunate death. It was an undertaking of no little difficulty for Mr. Hollis to attempt the completion of a work so celebrated for its accuracy and beauty. The able and spirited manner in which he has effected it, as far as he has yet proceeded, is creditable to him in no small degree. Those only who know the difficulty and trial of collecting materials

The ordinary costume of the better classes. during the early part of this reign, will be well displayed in the figures here given. The gentledisplayed in the figures here given. The gentle-man wears a close-fitting tunic, called a cota-hardie, with tight sleeves and considerably shorter than the dresses worn during the previous reign. It does not reach the knee, and leaves room for the full display of the embroidered garter, which encircles the leg and hangs from the buckle after the fashion of the usual repre-sentations of that of the knights of the Garter. His girdle is confined by a large circular back-His girdle is confined by a large circular buckle in its centre; and he wears, suspended from it on the left side, an ornamental purse (or gipciere, as it now generally termed), and a small dagger. His shoes have long pointed toes, and are fastened up the centre with rows of buttons, an exceed-ingly common and fashionable mode of securing and ornamenting any portion of the dress that required fastening. Not the least curious part of this figure is the hood, carried over the left shoulder, and which shows fully the peculiar shape of this head-tire. It is in this instance so slung, that the pendant or liripipe hangs in front of the breast; the opening for the face is seen, and the double border ornamenting the neck; it must have been an exceedingly warm article of clothing, incasing head and shoulders, with but a slight oval opening for the face. The lady wears a long gown, over which is a cyclas, or tightly-fitting upper-tunic. She carries in her hand her gloves, which at this period were very commonly worn, and are as commonly depicted in the illuminations either carried in the hand, or tucked in the girdle, when not actually worn. Her hair is fastened in a reticulated caul, and from it streams the long contoise so fashionable during this reign and the preceding one, and which frequently floats from the jousting-bel the knight, some yard or more in length. It was no unfrequent thing for the noble ladies to decorate their long gowns with the armorial bearings of their family. A good example occurs in the following cut; copied, as were the two figure just described, from the illuminations in the famous Psalter executed for Sir Geoffrey Lutrell, who died 1345. It represents that nobleman, armed at all points, receiving from a lady of his family his tilting-helmet. The cut will



widely asunder, and the painful and expensive journeying necessary to such collecting, can understand the ardour and enthusiasm that must be brought to the task, and the laborious patience, the truthfulness of eye, and accuracy of hand, that must then unite to render the result successful. To say that must then the plates in this work would in no degree digract Stothard, is to award them their just desert. As I have no personal acquaintance with Mr. Hollis, or any of the gentlemen whose books or plates I quote, I shall be si least enabled to pass a houest and unbiassed opiner; and it gives me much gratification in being enabled to recommend warmly a work so deserving of patronays from its ewn intrinsic merits.

show the constant repetition of his coat of arms on every article where it could be introduced; and embroidered on a large scale, upon the flowing dress of the lady. The frequent tournaments and lossts so much patronised by the king—who, indeed, re-established, at Windsor, the "Roundand encouraged to the utmost the Table," and encouraged to the utmost the chiralric feeling of the nobility—rendered a great display of heraldic gorgeousness a necessary means for detecting the knight who was so completely concealed by the arms he wore. The brilliant exhibition of so much coat-armour, with all its quaintness of form and figure and splendoor of colonr, must have presented a coup-d'æil of great beauty and magnificence, and may still be useful to the painter who desires rich masses of colour and variety of tint on portions of dress generally monotonous; the forms and lines of heraldic fancy may also frequently be brought to hear ssefully, if judiciously introduced in a com-

To the pendant streamers from the hood were now added others from the elbow. They first appear as narrow elongations from the sleeve of the upper-tunic, or cote-hardie; they afterwards me the form of long narrow strips of white cloth, and were called tippets, generally reaching from the elbow to the knee or lower. They



are seen upon one of the figures in the cut here introduced. This figure wears a hood, with a border of a different colour, and cut into escalops. His cote-hardie fits tightly to the waist, and is party-coloured, half being with its sleeve of one colour, the other half with its sleeve of another. The stockings also are of different tints; the shoes of rich workmanship. The other figure, which is an excellent example of the ordinary costume of a gentleman of the day, is from an illumination of this period in my own possession, which, with some others, have been ruthlessly cut from a copy of the famous "Roman de la Rose." His hair, (which during this period was generally out along your the famous day of allowed. generally cut close over the forehead, and allowed to flow at the sides, encircling the shoulders) is luxuriant. His hood, less ample than that of the other figure, embraces the neck, and hangs behind; it is of crimson. His tightly-fitting cote-hardie, of dark blue, is encircled at the hips by a baldrick, or ornamental girdle, which is never represented, either on male or female figures, as encompassing the waist, and is generally divided into a series of square compartments, exhibiting ornamental patterns, many of which are of great beauty; a small dagger or anelace hangs from the baldrick. The right stocking is white; the left one red; and the shoes (of the general shion) are open at the instep, and fastened round the ancle.

The party-coloured dresses were especially obnoxious to the clergy and satirists; the red side of a gentleman, they declare, gives them the idea of his having been half-roasted, or that he and his dress was afflicted by St. Anthony's fire! The clergy were strictly enjoined to eschew the heterogeneous fashion, and church canons were

levelled at those whose love of finery induced them to it.



The beautiful bronze figures of the children of Edward III., that are on the south side of his sumptuous tomb in Westminster Abbey, may be cited as fine examples of the costume of this era; two are engraved above. The lady has her hair arranged in square plaits at the sides of the head, similar to Queen Philippa's; a band ornamented with jewels encircles the forehead; her tight-fitting gown is plain and un-ornamented, hanging in folds over the feet; long streamers fall from the upper part of the arm to the ancles, and the hands placed in pockets, which now begin to appear in ladies' dresses, and into which the hands generally thrust, in the manner that a modern French girl places her's in the pockets of her apron. The male figure is exceedingly simple, apron. The male figure is exceedingly simple, extravagant in nought but buttons. Indeed, that this is the most beautiful of the various dresses worn in England has long been my opinion; and if we omit the ugly streamer from the lady's costume, it must be granted that both figures for elegant simplicity could not be exceeded by anything of classic times.

A long mantle was occasionally worn over this dress, and was fastened on the right shoulder by two or more buttons, or ornamental clasps; it completely enveloped the wearer, hanging to his feet; its border was cut into the shape of leaves -a fashion very common at this time, and which has before been alluded to. This mantle was generally allowed to hang over the breast loosely pendant, and it was thrown back over the left shoulder. It may be seen worn both ways on the figures upon Edward's tomb. For specimens of the costume of the middle classes and merchantmen during this period, I may refer to the brasses in St. Margaret's Church, Lynn, engraved by Cotman, and which are the finest and most elaborate in the kingdom. They represent Adam de Walsokne and Margaret his wife, 1349; Rowasokne and margaret his wife, 1349; Robert Braunch and his two wives, 1364; and Robert Attelath, 1376. The ladies' dresses are particularly splendid, being covered with embroidery of the richest description. Many other examples may be found in Cotman, Stothard, Hollis, and in a work new in course of multi-Hollis, and in a work now in course of publication, entitled, "A Series of Monumental Brasses extending from the Reign of Edward I. to that of Elizabeth," by I. G. and L. A. B. Waller, which will add much to the information already possessed from a careful examination of these mementoes. The plates are beautifully executed, and for accuracy are all that the most fastidious antiquary could desire.

[There are so many matters pressing upon our attention this month that we are reluctantly compelled to divide this Era in the History of British Costume.]

OBITUARY.

MR. JOHN VARLEY.

The death of this gentleman took place on the 17th November, at the house of a friend in the vicinity of Cavendish-square. Few men are better known in our water-colour school of Art than Varley, and few men have more virtuously withstood the temptations of glare and colour which have cut off the rising reputations of so many. In all that Varley has done, there is an uncompromising severity of treatment, an unflinching assertion of character, which make us respect even his manner for his oneness of purpose. John Varley was distinguished among his schoolfellows mising severity of treatment, an unflinching assertion of character, which make us respect even his manner for his oneness of purpose. John Varley was distinguished among his schoolfellows for his personal strength and courage, and very carly evinced a strong love of drawing, which, although encouraged by his mother, was discountenanced by his father, who said that drawing was a bad trade, and none of his children should follow it. He was, therefore, sent to a silversmith's, to whom it was his father's intention that he should be apprenticed; but the death of the latter happening soon afterwards, young Varley was left to follow his own inclination. Being determined to pursue Art as a profession, he obtained employment for some time with a portrait-painter in Holborn, and afterwards, at the age of 15 or 16, received instruction from a drawing-master of the name of Barrow, with whom he made his first sketching excursion, during which he made a drawing of Peterborough Cathedral, which acquired a degree of consideration, insomuch as he began to be regarded as an artist of much promise.

mise.

He afterwards made the acquaintance of Arnold, who subsequently became A.R.A.. and with him made a tour in North Wales about the year 1799, after which Dr. Munro invited him to his house at Fetcham, in Surrey, where he employed him in making coloured sketches of views in the neighbourhood. Dr. Munro was a great admirer of Varley's talent, and was of essential service to him, as well by his observations and suggestions as by Varley's talent, and was of essential service to him, as well by his observations and suggestions as by the assistance and encouragement he held out to him. About this time he found another patron in the Earl of Essex, who invited him to his seat at Cashiobury Park. In 1801 he again visited North Wales, and it was during this year and the following that he collected the Views in North Wales, which were so long favourite subjects with the public; some of which, under different treatment, were among his latest and most finished productions. After this, he visited Yorkshire, Northumberland, Devonshire, and other parts of England; and in 1803 he married.

The earliest members of the Water Colour Society formed among themselves, in 1804, a friendly

ciety formed among themselves, in 1804, a friendly society, meeting at the house of each in rotation, there to spend the evening in sketching, composi-tion, &c. &c. Varley was not one of the original members, but he was always invited to these meet-ings, his talent as an artist, social qualities, and

ings, his talent as an artist, social qualities, and liberality in imparting information to his brother artists securing him always a welcome as a visitor. The first exhibition of this society took place in 1805; and from 1815 to 1818 oil paintings formed a part of the exhibition. Upon the list of his pupils, during so long a career, there occur many well-known names, as Linnell, Turner (of Oxford), Wim. Hart, F. O. Finch, who became members of the same Society. De Wint also, and Copley, Fielding benefited much by his advice and communication. These gentlemen were not his pupils; but Varley had a thorough contempt for everything like concealment in matters relating to Art.

everything like concealment in matters to Art.

In 1824 Mrs. Varley (who was the daughter of an old friend,) died, and in the following year, a short time before his second marriage, his house in Titchfield-street was burnt, and, singular enough, he suffered five years afterwards the like misfortune. The genius of this celebrated water-colour painter was not enfeebled by years, for during the late period of his life "his lamp burnt on," and even more brightly than at any period of his career. His last drawing from nature was a sketch of the celebrated cedar-trees in the Botanical Garden at Chelsea; but from the dampness nical Garden at Chelsea; but from the dampness of the ground he caught a severe cold, which seems to have settled upon him, and terminated in his

To a large number of persons John Varley had become known as an Astrologer; and some singular stories are recorded of him. His studies of this abstruse subject became, at length, almost a mania; of late, he could scarcely look at a person without "spacing" his fortunes and predicting his futurity. He would inquire eagerly concerning the day, hour, and minute of a birth, and proceed at once to cast the horoscope of the party without "spacing" his fortunes and prenticing his futurity. He would inquire eagerly concerning the day, hour, and minute of a birth, and proceed at once to cast the horoscope of the party questioned. Some of his "guesses" were very remarkable. We have heard, upon good authority, that he predicted the fire which consumed his house some months before it occurred. Once, when his friend Cotman was ill, in Norwich, Varley happening to be in the town, called upon him. The following odd dialogue has been reported to us. Varley, "Mr. Cotman at home?"—Servant, "Yes, Sir; very ill indeed, going to die."—Varley, "Die: impossible; he won't die these ten years. Let me see your mistress."—Mrs. Cotman appears with a melancholy air and manner. Varley, "What's the matter?"—Mrs. C., "Poor Cotman is given over by the doctors."—Varley: "Pooh, nonsense. They know nothing about it; his time is a long way off. Let me see him." Varley was introduced into the sick chamber, and addressed his friend, "Why, Cotman, you are not such a fool as to think you are going to die. Ima fool as to think you are going to die. Imyears for you yet to come." The prediction, usual, operated to its own fulfilment, and Cotm The prediction, as Many anecdotes as singular might did recover. Ma

LADY CALLCOTT.

This estimable and accomplished lady, the wife of Sir A. W. Callcott, R.A., died at her house at Kensington Gravel Pits, after many years' severe Kensington Gravel Pits, after many years' severe suffering. She was born in 1788, and was the daughter of Captain Dundas, and became at a very early age the wife of Captain Graham, with whom she travelled in India, whither she had gone in 1809, and whence she returned after a sojourn of about two years. On her return home she published an account of her travels, from which it would appear that the period of her visit to India must have been spent in some of the most remarkable localities of the country, of which she must have seen more than thousands who pass their seen more than thousands who pass their in it. She visited the Island of Salsette, the lives in it. She visited the Island of Salsette, the cave of Elephanta, the excavations of Carli, in the Mahratta country, and Poonah, the capital of the same district. She then returned to Bombay, whence she proceeded to Madras, from which place she went to Calcutta, and in the year 1811 embarked for England. After a residence of some time in Italy, she published two works, one entitled "Three Months in the Environs of Rome," 1820; the other, "Memoirs of Poussin;" and ten years after her return from India she embarked with Cant. Graham for South America, but that lives in it. years after her return from India she embarked with Capt. Graham for South America, but that officer died on the voyage, and was interred at Valparaiso. Some years afterwards Mrs. Graham became the wife of Mr. Calleott, and again visited Italy with him. Lady Calleott, by lengthened study, had acquired a knowledge of Art which falls to the lot of few of her sex. Evidence of this is to the lot of few of her sex. Evidence of this is given in her "Essays towards the History of Paint-ing," published in 1836. Her death resulted from the rupture of a blood-vessel, and her remains are interred in the cemetery of Kensal Green.

BENJAMIN HICK, ESQ., OF BOLTON.

BENJAMIN HICK, ESQ., OF BOLTON.
We have to record, with deep regret, the death
of Benjamin Hick, Esq., of Bolton, Lancashire,
one of the most liberal of the provincial patrons of
Art—a class of the community of which, alas, there
are far too few. Mr. Hick was the early friend
and patron of Liverseege, of whose works his collection contains perhaps better specimens than any
other. Mr. Hick was a patron of Art in the true
sense of the word; encouraging genius and artistic sense of the word; encouraging genius and artistic worth wherever he found it; and his loss will be much felt by a number of the artists of the present day, with many of whom he was on terms of intiday, with many of whom he was on terms of inti-macy. The collection of pictures and drawings which he has left displays a refined and cultivated taste, and comprises specimens of most of the principal painters of the British school. As an engineer, Mr. Hick was one of the best practical men of the day; and, being a capital draughtsman himself, he introduced almost a new era in the ex-terior forms of the terms and the second terior forms of the steam-engine and other large mechanical works, substituting elegant and tasteful designs for the ponderous and unsightly forms pre-

viously made. Mr. Hick died on the 9th Septemviously made. Mr. Hick died on the 9th September, and was interred in the parish church of Bolton-le-Moors; and notwithstanding the wish of his family, that the funeral should be strictly private, upwards of five hundred persons, including a great number of influential gentlemen of the neighbourhood, followed his remains to the grave, showing how highly they revered his memory and respected him as a way.

A still more interesting fact illustrates the beauty of his character. The workmen in his employ have subscribed a sum of nearly £200 to erect a monument to commemorate his worth and virtues in the church of his native town. They have had, we understand, offers of contributions from several quarters, but have resolved unanimously to keep duarters, but have resolved manifolds to keep this honour to themselves. What nobler comment could be made upon his life? What higher, loftier, or more enviable inscription could his tomb con-tain than the simple recital of this touching in-

Unhappily his fine and valuable collection will be scattered. They are advertised for sale in another column of our paper. Among them, we believe, are many admirable examples of British Art, and all of them are of considerable excellence.

J. B. CROME, ESQ.

On the 15th of September, in the 49th year of his age, died Mr. John Berney Crome, eldest son of the late eminent artist, the founder of the Norwich School. Mr. J. B. Crome was educated at the Free School of that city, where, under Dr. Foster, and subsequently under the Rev. E. Valpy, he showed much talent and attained considerable showed much talent and attained considerable classical acquirement. On the termination of his education he pursued his father's art, and taught drawing in Norwich and throughout the country. As an artist, Mr. Crome's talent was of no mean order. He made "moonlights" his peculiar study, and at the time of this his early death, had elevated himself to high celebrity in this particular branch. himself to high celebrity in this particular branch. In private life he was greatly and deservedly esteemed for his generous kind-hearted nature. The writer of this brief notice was his playfellow in childhood, and the friendship then formed continued to the last. He suffered dreadfully from an incurable disease, but his spirits were buoyant, and enabled him to maintain much of his original vivacity amid his suffering. He had an elegant and classical turn of mind, and deserved a much better fortune. Mr. Crome was twice married, and leaves a widow, but no children. His daylight scenes are not very numerous, but one of 'Rouen,' exhibited some years since at the British Gallery. exhibited some years since at the British Gallery, is no doubt still in the recollection of many. It was purchased by the late Countess de Grey, and was esteemed one of the leading attractions of the exhibition.

We have had frequent communications from Mr. Crome, and all his letters left upon our mind im-pressions, not only of his large general ability, but pressions, not only of his large general adulty, out of his exceeding amishility and generosity of nature. He had promised us, indeed, some particulars relative to the career of his accomplished father, the production of which his health compelled him to postpone from time to time. We lament his loss, therefore, as that of a personal friend, as well as a worthy member of the profession. as a worthy member of the profession.

A younger brother of Mr. J. B. Crome is also an artist, settled, we believe, in Edinburgh. He has rarely, or never, exhibited in the metropolis, and seldom, indeed, makes his public appearance anywhere; but we have seen productions of his pencil that evidence genius of a very high order, and leave conviction that, if he pleased, he might hold rank with the ablest painters of the age and country. country.

CORRESPONDENCE.

THE KUNST BLATT CRITIQUE.

SIR,-In reading the translation of a Dr. Merz's criticism, which appeared in your last two numbers, I was struck with its inadequacy as an entire view of "British Art," with its too sweeping assertions, and its dictatorial, confident tone and self-satisfied Leaving for the present the author's taste and judgment out of the question, these errors are great, and (in my humble opinion) enough to have secured a rejection of the "Report" from the pages of the "Kunst Blatt." But I was sorry to

see that the treatment which the "Criticism" received in your pages was neither judicious with respect to the sinning writer and his readers, nor respect to the sinning writer and his readers, nor as regards the improvement of yours. There were remarks in Dr. M.'s production which are unfortunately true though not new, and admitted to be so by candid critics, whether English or German; but Dr. M.'s mixed error with truth, and in condemning his opinions in wholesale. "H.' has done the same, and besides, has recriminated (not on Dr. M., but) on German Art in a manner too much resembling that of Dr. Merz. Thus: Dr. Merz complains "of want of correctness and free dom of invention" in English Art; "H." retors, "You dull heavy Germans." Dr. M. speaks of the coquettish sentimentality which he observed (and who has not?) as a glaring error; it profited coquettish sentimentality which he observed (and who has not?) as a glaring error; it profited nothing to reply, "Your countrymen borrow all that is good in conception, all that is grand in invention, all that is good in execution!" Again, Dr. M. intimates that our style is not severe, and our drawing not accurate, which lead to "constrained reminiscences, and airy dreams, and trubless whimsicalities;" which, I apprehend, induced "H." to remark that the Doctor's countrymen are "couldly correct; that they have browded by his strained reaministers;" which, I apprehend, induced
"H." to remark that the Doctor's countrymen are
"coldly correct; that they have knowledge, but it
is dry and spiritless—to be picked up by woodenheaded apologies for genius in drawing academies;"
and so on. These things I point out to show that
the great evil of unhesitating condemnation and
most sweeping judgments is not confined to one
side of the question: it ought to be found on
neither. We see even from this how soon error
spreads itself, how soon wrong is answered by
wrong, and how soon prejudice (and especially
national) arises and shuts out the power of apprehending truth when it does exist. The infection
hending truth when it does exist. The infection
hending truth when it does exist. The infection national) arises and shuts out the power of appro-hending truth when it does exist. The infection has reached as far as Mr. B. R. Haydon, who has written two or three letters on himself and the pic-tures he has made, on Dr. Merz, Art in general, &c. &c. He says he has long been wishing, and now enjoys, the "inexpressible pleasure of not only drawing his sword, but hurling away the scab-bard," that he may cut all German Art and artists into small pieces! This acknowledgment—if no-thing else did—would account for HIS matter and manner; but more of Mr. Haydon anon.

For my own part. I find in Dr. Merz's "Re-

For my own part, I find in Dr. Merz's "Re-ort" much whereby the English reader may prohit, and I think unfairness has been imputed to him without sufficient grounds. I do not say that vanity, or other bad motive did not direct his pea vanity, or other bad motive did not direct his parand warp his judgment, but I cannot say it did; and so I would treat him as any other man who sees and speaks as he sees and as he has been educated to see. Many of his remarks are just what you would expect—the impression of one accustomed to and studying the severe German school to produce, and as such they are valuable. accustomed to and studying the severe demands school to produce, and as such they are valuable. His aim (I suppose) was to give an account of the general character of the May exhibitions, and from them arrive at the state of Art in England. Now, them arrive at the state of Art in England them arrive at the state of Art in England. Now, first, as to his plan; and secondly, as to his results. Dr. M. has not selected paintings for criticism by the names of their authors; and it is hardly to be expected that a foreign visitor would choose exactly the same men as an English newspect. paper critic, who meets year after year the same names, and who has his attention attracted by means which would not act on the other; and by means which would not act on the other; and no one is ignorant that many a painting is brought forward to notice by the name in the cataloge, which otherwise would have remained unobserved amongst the rest of glare and flash and frames. A critic having observed the "general character and learning of the different classes of works, is at liberty to select those examples which best represent those classes. A false system of education and of practice in a whole class, may be so preeminently displayed by one individual, that he may become the object of comment, though for standing and talent, or other notice-attracting qualities, he would be passed over by ourselves. As far as I see, Dr. M. has certainly not passed by all our best artists and chosen all our worst; so does he place Messrs. Purze, Dean, and Howell on a par with the first German artists. It does not even appear that he conceives his countrymen superior to ours in all the different branches of Art; and if, indeed, the Doctor HAS any powers of observation and decency, he would not dare to think of doing this; nor of comparing the Munich Stieler with our Phillips, any more than a man of taste, or even a jockey, would admire an academino one is ignorant that many a painting is brought

cally accurate German's arrangement and construccally accurate German's arrangement and construc-tion of a party of horses or cattle with the noble animals of life and spirit and expression and feeling of Landseer and Cooper. It would have been but right, on the other hand, to have noticed at greater length, the works of those artists, whom lr. Merz might easily have discovered, and whom

of greater length easily have discovered, and whom he English taste places first and admires most.

But I must now advert to the results which our critic comes to. In the first four paragraphs, he remarks on "the spirit and degree of development Art has attained in England;" and he exaggerates greatly when in his conclusion he attempts to generalize sophilosophically, and lay down so decidedly, "that the English public only reckons in Art by number and measure;" and he is to us equally ridiculous when he asserts "that to an Englishman the ideal is, if not an object of horror, at less considered by them idle and useless talk," Sc. &c.

Now here, though he is wrong, without a doubt, as he has expressed himself, yet it is his unqualified language which makes him wrong; for those who know our deficiencies best would not hesitate who know our dencencies oest would not nestrate to say that, were Art less a pounds, shillings and pence matter, and less adapted to catch the vulgar eye; and that, were the general character of English Art founded on a more correct notion of the eye; and that, were the general character of English Art founded on a more correct notion of the ideal, the great obstacles to its rapid progress would be done away with. Is the fancy duly and rationally cultivated by us? and is there sufficient of the serees study and accurate observation to realize with power and truth what she suggests? With one or two exceptions, (may we not say with one only?) has English Art a "living, high, and spiritual direction?" Has it sufficient technical groundwork? A living ideality?—I had thought that now was a period when these points were not so much subject of dispute amongst the well-wishers to English Art, as of attention, that they might be severely noted by ourselves and carefully corrected. We ought not to reject all the comment, or rather deny in toto some truth, because we doubt the spirit of the maker. That is merely bard tourselves because we think another is wicked of foolish enough to try to hurt us. Good can be extracted from evil, but too frequently the evil is reduplicated instead.

reduplicated instead.

It was well remarked by you, Sir, "that much good might result from cultivating a kindly feeling and a mutual esteem between the artists of the two countries, now more closely united than they have ever been;" but I fear that neither the "Kunstbatt" nor the Art-Union will be made the agents of such "kindly feeling" and "mutual esteem," unless the tone of the criticisms of each other are different to those on this subject. If German artists and amateurs come over with Dr. Merz in their eyes, they will not be able to see the good in artists and amateurs come over with Dr. Merz in their eyes, they will not be able to see the good in English Art and profit thereby; but, catching hold of its too prominent vices, contrast them with their own excellencies, and so become, through dread of annihilating them, confirmed in those vices, which they have not judgment, or courage, or candour to admit, find no place with us. And if, on the other hand, we, dreading illiberality, and being very sensitive of our honour, only harden our hearts against the opinion of our neighbours, and bind our eyes to their beauties, we may expect mutual improvement to give way to unworthy reproach and injurious recrimination. I will not now enter into the subject of where and how we might mutually be gainers in impartial study proach and injurious recrimination. I will not now enter into the subject of where and how we might mutually be gainers in impartial study of the productions of the respective schools; but I may remark on one thing which bears relation to this, and of which an observation of Mr. Haydon, in a letter to the Spectator (a continuation of the one which was copied into the ART-UNION), reminds me. Mr. Haydon found, or rather made, an opportunity of abusing the system of German Education on Painting. He states that nothing could be more awful (I write from memory) than the condition of an English artist studying at Munich. Now, supposing that correctness in drawing and severity in composition are necessary for a student who wishes to become a real artist, any one who knows the system of education persued, both in the Munich Academy and more especially out of it, would admit that there is no place where these objects can be so well achieved. But I do not mean to impute any knowledge of the real state of the case to Mr. Haydon. It appears that, ny letter R.

now does not know how to use it with propriety. One might, perhaps, be able to explain to him the comparative merits of the German and English systems of education; but it would be thrown away; and my space will not allow me to do more than to beg the attention to this point of those who are willing to look into a subject most important to National Art. Mr. Haydon's Anti-German feelings are so fearfully excited just now, thet to discuss any question with him, and to afford him any information, is but to find fresh food for the hot fire of his prejudice, and new matter for his any information, is but to find fresh food for the hot fire of his prejudice, and new matter for his lavish abuse. But I cannot forbear alluding to the strange fancy he has in his head—I do not apprehend for a moment from any extensive personal observation—of how the Germans paint. He tries to make his renders believe, that a German painting is all outline—where "background, light, and shadow, appropriate colour and execution, which are the means of imitation to convey thought," are rejected; and further, that "they believe themselves in the road to heaven by sticking copper surfaces on gilt surfaces, carpet-bag draperies," and such like trash. There is in fact not one paragraph in Mr. Haydon's two letters which would not admit of refutation or correction, as being totally untrue and unjust, or inaccurate or paragraph in Mr. Haydon's two letters which would not admit of refutation or correction, as being totally untrue and unjust, or inaccurate or ridiculous. This appears harsh to say; but let any one be as angry as he pleases with Dr. Merz, and opposed to his views, yet he must see with displeasure and distrust such a champion as Mr. Haydon. He is not sufficiently careful and skilful to conceal the incentives to his "drawing his sword and joyfully throwing away the scabbard." "The 'Mary Queen of Scots,' Poictiers (now at the Pantheon, and the 'Lazarus' on the staircase)," and the 'Xenophon' at the Russell Institution, form one important cause for his upholding of "English Art;" and Mr. Haydon lets out another, by his alarm lest "the distress in the manufacturing districts of freeco-painting" (as he is pleased to call them) in Germany may not be alleviated by employment which Mr. Haydon could much better dispose of. Really, with him, I am very much ashamed of the "grasping decorators and their lurking (?) selfishness." The English gentlemen who "travel at 16 miles an hour" in Germany, appear to be in conspiracy with certain lish gentlemen who "travel at 16 miles an hour" in Germany, appear to be in conspiracy with certain Germans to produce this result, so much feared by Mr. Haydon. This fact of the rate of travelling in Germany, and especially in Bavaria, would show, if his ignorance did not, that Mr. Haydon has forgotten, if he ever knew aught of it, all about the country whose Art he wishes to describe.

Yours, &c.,

I.

country whose Art he wishes to describe.
Yours, &c.,

[We insert this letter, not only because it is in some respects sensible and judicious, but because it has been, and always will be, our desire to hear both sides upon any subject. The principle is essentially English. It is the only way to arrive at truth. Of German Art we know but little in this country; we know it, indeed, almost exclusively, through the engravings we receive from thence, and which we shall rejoice to welcome among us; for, with many and glaring faults, they are generally of a class that we desire to see prosper, and undoubtedly afford valuable hints to our British artists. We may not, therefore, have been justified in using the terms againstwhich our correspondent objects. Thewhole of the case was not before us; we may have pronounced a hasty verdict, without having sufficient evidence. But upon one point there can be no second opinion: the gross injustice and palpable absurdity of the criticism of Dr. Merz appearing in a Continental journal of character. For ourselves, we shall readily and gladly contribute to cultivate "a kindly feeling and a mutual esteem between the artists of the two countries;" to promote a generous emulation, and endeavour to provous understand the boasted superiority of the German selool is little better than moonshine. The school of the Royal Academy, the Cartoons, and the Elgin marbles, surely go far to suffice for all the purposes of education in Art. In truth, we believe it is the idle or incompetent who are always complaining of want at home, shifting the trouble of thinking for themselves to the advantages of foreign instruction. There are many able udges who consider that the bad taste inculeated at Paris and Munich largely deduct from the advantages to be obtained in these places. "What," inquires one of our correspondents, "is the use of the highest to be obtained in these places. "What," inquires one of our correspondents, "is the use of the highest

THE GERMAN CRITIC.

THE GERMAN CRITIC.

Sin,—Will you permit me to convey to the artists of England an extract in a letter from one of the most distinguished German critics of Art on the Continent? At present I am not authorized to communicate his name, except privately. His taste and judgment are indisputable; his respect for England and her genius unqualified; and I hope his opinion may be considered as satisfactory to the profession.

B. R. H.

EXTRACT.

.... "December 4, 1842.
.... The name of Dr. Merz I met with the first time in your last letter. He may enjoy some credit amongst the readers of daily papers, but I fear he has no right to give you the least uneasiness. I shall take care to procure the paper, and, if it seems worth the while, I will answer to that polemical disquisition in defence of England and her Art. I hope you will not take great notice of the petty production of an impertinent writer."

. In concluding, he says, "I cannot bear the thought of such a work (the Houses of Parliament,) executed by foreigners, even if Raffaello and Lionardo were procured."

LESLIE'S BIRTHPLACE.

LESLIE'S BIRTHPLACE.

Sir, — I was surprised to find the common mistake about Leslie's birthplace repeated in the Art-Union. Leslie has no more title to be callep an American than you or I: he was born a cockney, in the parish of Clerkenwell. He was taken early to America, by his parents; not so early, however, as to prevent his having a perfect recollection of the voyage out, of which I have heard him relate many particulars. He was afterwards apprenticed to a bookseller in New York; during which time his greatest delight was to open the parcels that came out from England, for the sake of the beautiful engravings with which the books were at that time decorated. Stothard, Smirke, Cook, and Uwins were the artists who first inspired Leslie with that love of Painting which has been matured by study into excellence. No sooner had he emancipated himself from his short apprenticeship than he returned, yet a youth, to his native country, and entered as a student of the Royal Academy, where he soon distinguished himself. His first works were of a serious and heroic character; and it was not till the real heart of his genius displayed itself in the picture of 'Sir Roger de Coverley coming from Church,' that he took the rank to which his great talents so eminently entitle him.

You will see by this statement, that Leslie is not

him.
You will see by this statement, that Leslie is not
only not an American by birth, but not in any
shape an American artist, inasmuch as his knowledge of Art was obtained in the schools of the

neuge of Art was obtained in the schools of the Royal Academy of London. It is not, after all, of much consequence where a man of genius is born, or where educated; but it is of importance that a journal like yours, which is looked to as authority, should contain nothing but fact.

A FELLOW STUDENT.

ATTACKS UPON ARTISTS.

TO THE EDITOR OF THE ART-UNION.

Sir.—As I consider your journal the proper channel through which to publish answers to attacks that may be made upon artists, I call on you to give insertion to the following letter:—

To the editor of the "Morning post."

In your comments upon the meeting of Artists held at the Freemasons' Tavern, September 17, you seem anxious to separate Art from artists. Now, Sir, it seems to me that they are even more closely united than the Siamese twins, and can in no wise be separated. You might as well expect honey without bees as Art without artists; but as you acknowledge that you "do not care for artists individually," perhaps you would not object to their being subjected to the same treatment as those industrious insects.

You say that you are opposed to the Royal Academy, and you charge that body "with the unpardonable crime of injuring Art," and that it shows a consistent determination to discourage high Art, and chill young genius, when it will not walk in academical paths." Now, Sir, I do not TO THE EDITOR OF THE " MORNING POST."

see what reference these charges have to the sub-

ject, nor the propriety or consistency of making them unsupported by a single proof.

You also state that "there are enough of artists disposed to hold themselves up as martyrs, and disposed to hold themselves up as martyrs, and parade their troubles and their woes in the presence of the public." This is another unsupported calumny: we are a patient race, and in silence and sorrow have we borne privation and misery for years, manfully struggling against the apathy and ignorance of the public, more especially that of the critics. Did Proctor parade his misery before the multic? No. he have his nivitations with manly public? No; he bore his privations with manly silence, and in lonely wretchedness yielded up his life as a sacrifice to his art. Did Pitts obtrude his sorrows on the town—sorrows so great that they caused him to step out of life unbidden? Poor

caused bim to step out of life unbidden? Poor Forster and Boaden too, are examples of the patient endurance of our martyrs unto death.

In your opinion, "the only way to encourage Art itself, is by the attempt universally to create a purer taste." "Give the public purity of taste for Art," say you, "and great artists must naturally spring from the patronage of that taste." But who is to give the public this most desirable thing? who is to lead the public to appreciate what is good, and true, and beautiful in Art, and repudiate what is gross, sensual, and low? Why, the artist, and the artist only. Knowledge of Art does not spring up. as Sheridan Knowledge of Art does not spring up. as Sheridan Knowledge of Art does not spring up. as Sheridan Knowledge of the patriculate of the patriculate what is gross, sensual, and low? spring up, as Sheridan Knowles says love does, "consummate in the bud;" "it takes its time to " consummate in the bud;" " it stem, to leaf, to bud, to blow; it is a tender plant of slow growth, requiring great attention and are in its tenders and its planters—and its ten-lers are the artists. Was it the diffusion of a ders are the artists. Was it the diffusion of a poetic taste in the Elizabethan age that produced a Shakspere? or the prevalence of learning and phi-losophy that called forth a Bacon or a Newton? Were Raffaelle or Michael Angelo before or after the taste of their age? were they the instructors or the instructed? What foolishness is this? What "dirt have you been eating" to expect refined taste in Art to come first, and refined Art to come after-

> Your obedient servant, AN ARTIST.

ARCHITECTURE FOR THE POOR.

We are quite certain that one of the most powerour poorer fellows and improving their condition generally, consists in the improvement and decoration of their dwellings. Order will not engender disorder, nor disorder, order: but its like; and the man who passes his time amidst inconvenient and tasteless arrangements, exposed to continual discomforts, and utterly unable to maintain an apdisconforts, and utterly unable to maintain an ap-pearance of respectability, will gradually lose any desire to do so which he formerly felt, and find the external disorder result in a moral disorganiza-tion, lamentable in its consequences, if not fatal. "Slaves, through slavery, lose even the desire to be free:" so men, becoming accustomed to badly-constructed, inconvenient, and ill-arranged ha-bitations, lose their perception of excellence and goodness, and are however now merch in the goodness; and are lowered, not merely in their physical state, but mentally. Watch the progress goodness; and are lowered, not merely in their physical state, but mentally. Watch the progress of many a respectable and industrious young couple, placed in one of the miserable hovels still dignified with the title of a labourer's residence in rome parts of the kingdom—damp, ill-drained, ill-ventilated, pervious to the rain, and void of everything which could make home happy. For a time, strenuous efforts are used to remedy the evils; but, as they are gradually found to be unconquerable, the wife, abandoning the task, be-comes inevitably a slattern herself; habits even of decency are disregarded by the children; and the husband, finding no enjoyment in his own house, nusband. Intaing to enjoyment in his own house, seeks it in the beer-shop, and becomes a drunkard and a desperado. On the other hand—a tidy, well-arranged dwelling leads to observances of better manners and feelings of self-respect; induces nearness and industry, and elevates in tone

the character of all its occupants.

In no way can a landowner more advance the interests of society than by attending to the domestic residences of his tenants, whether in town or country; and we seriously call upon all those who have not yet given consideration to this most important point to set about doing so forthwith. A very great improvement in many respects has been

effected in different parts of the country. Mr. Loudon, the estimable author of the "Arboretum" and the "Encyclopædia of Cottage Architecture," has contributed most largely to this detecture," has contributed most largely to this desired end; but very much yet remains to be done. Mr. Edwin Chadwick's late excellent "Report on the Sanitary Condition of the Labouring Population of Great Britain," which ought to be in every one's hands, shows an amount of disease and description; from inattention in every one's hands, shows an amount of discount of and demoralization resulting from inattention in this respect quite frightful to contemplate. This work contains a number of designs and suggestions for cottages, which cannot fail to be productive of improvement. The subject however, at present, is but opened; as Mr. Chadwick observes, "Every detail of the materials with which the cottage is constructed, and the mode of its construcdeserve, and there is little doubt will obtain most careful attention; for it is only by considering their comforts in detail that they can be improved, or the aggregate effect on the immense masses of the community can be analyzed and estimated."

Some of the chief points to be considered in the construction of residences for the poorer classes are, complete ventilation and perfect drainage; walls of such a nature as to prevent sudden alternations of temperature; a roof to supply the same condition, with absence of all matter likely in decaying to generate unwholesome gases; a suffi-cient elevation above the ground to prevent dampness; and floors of such a material as, while it may be a bad conductor of heat, will admit of washing without long retaining moisture. A plentiful supply of water and an advantageous mode of warm-ing the house are also most important points, and the whole must further be considered with the

strictest regard to economy. The amount of improvement in the public health that has in all cases followed ameliorations in the dwellings of the poor, is so great as would hardly be believed by any at first sight. Even in this respect, then, all have a personal interest in promoting it, sufficiently great, it might be believed, to ing it, sunctiently great, it might be believed, to induce their strenuous aid. But there are higher motives than merely personal fears, as we have already seen, and to these we would rather trust for arousing public feeling. We would, too, go further than simply providing the labourer with comforts: we would furnish him with adornments—we would reach by heady of the county with the county and the county with the county we would reach it have the county with the county we would reach in the county with the county we would reach it when the county we would reach it was to be compared to the county with the county we would reach the county with the cou would make his home ("there is a magic in that little word",) not merely tidy, but tasteful, and endeavour to hang upon its walls a few fine prints to work silently but surely; believing thoroughly, as we do, that the beautiful and the good are very closely connected, and that if you improve taste

you go very far towards increasing virtue.

GEO. GODWIN, Jun.

SOCIETIES IN CONNEXION WITH ART.

THE GRAPHIC SOCIETY.-This agreeable and THE GRAPHIC SOCIETY.—This agreeable and most useful society held their second meeting on the second Thursday of the month, at Willis's Rooms, in King-street, St. James's, to which they have removed during the rebuilding of the Thatched House Tavern. A large collection of works of Art was laid upon the tables: several miniatures of marvellous merit, by Sir William Ross, attracting universal attention. They were seen here to greater advantage than upon the walls of the Academy; and it was impossible to examine them without being strongly impressed by a conthem without being strongly impressed by a contietin without being strongly impressed by a conviction of the genius of the painter, who has given to this branch of the Art a degree of spirit and vigour, of which it is usually considered incapable. A still more interesting object, however, was a "Cartoon of Overbeck,"—a novelty, the exhibition of which was, in truth, a treat to the majority of the persons present; for very few of them have been enabled to see that of which they have heard much. It is a fine and masterly drawing; wonderfully correct; but it contributed little to remove fully correct; but it contributed inthe to remove the notion that the great German masters work as if the chisel, and not colour, was to follow the outline. This example may be calculated to stimulate, but it is not of so high a class as to alarm, our British artists; sure we are, that within a few months our own painters will approach it, and that, in a few years, they will surpass it—if, that is to say, they receive such encouragement as that is to say, they receive such encouragement as that by which their rivals have had "greatness thrust upon them." The "Graphic" is a delightful meeting at all times; it is useful, not only as

exhibiting curious and suggestive works, but as bringing together men who cannot often associate in that refreshing intercourse which all require, and none so much as those whose lives are spent in close study.

ROYAL INSTITUTE OF ARCHITECTS.-This So. ROYAL INSTITUTE OF ARCHITECTS.—This Society has begun the session very satisfactorily. At the first meeting, held December the 5th, a letter was read from Mr. Godwin, on the pulpits of Belgium, accompanied by a drawing of the pulpit in the cathedral at Malines. Professor Hosking read an account of the Church of St. Mary, Redchiff, at Paintal, and a report on the present state of the Bristol; and a report on the present state of the building drawn up by himself and Mr. Britton, building drawn up by himself and Mr. Britton, with a view to certain restorations contemplated by the parish authorities. At the second meeting of the Society, Mr. Hosking completed his paper; and Mr. Godwin laid before the meeting a description of the Cathedral of Tournay, a building of remarkable character, belonging, in part, to the eleventh century, and but little known to English travallers. A discussion arose relative to sucient Gothic spires, and Mr. Poynter expressed an opinion that their outline is usually not straight, but curved slightly outwards about the middle. Observations on this point are desirable. servations on this point are desirable.

THE AMICABLE SOCIETY .- This Society direct THE AMICABLE SOCIETY.—This Society dinel together a few weeks ago: it was a pleasant and social meeting, divested of form. The Institution, the establishment of which they met to commenorate, is similar, in its general purpose, to the Artists' Annuity Fund; but differing from it, inamuch as it does not require specimens of works produced prior to admission—proof only being demanded that the candidate practises some branch of Art as a profession, or is studying to that end. It was founded in 1841; and has now 120 members, and a small funded capital. It originated in con-sequence of a law of the Annuity Fund, which demands a standard of talent not attainable geneconsequency excluded from participating in its advantages; and there can be little doubt, the consequence has been, that not a few high spirits have been crushed and hearts broken, which a small timely aid might have preserved to become great hereafter.

There is, therefore, no Society connected with Art which advances stronger claims to general sup-port among the members of the profession. The older and more independent should protect it as port among the members of the protession. The older and more independent should protect it an asylum of help and hope to rising but obscured genius; and the younger and more liable to danger should revert to it as a valuable help until time and labour have enabled them to command a still better. We gladly tender our best services to advance its admirable purpose in any way that can be recircled out.

be pointed out.

There is another subject connected with this to which we ought to direct the attention of artists; which we ought to direct the attention of areas, the imperative duty of effecting insurances upon lives. In the heyday of health and prosperity, people too generally forget that they must die- and that death may come suddenly, and when little preparation has been made for the awful change. The dedication of a few pounds annually change. The dedication of a few pounds annually—a sum easily saved out of luxuries—nay lesse the future of a whole family amply provided for; easing the pangs of a deathbed, and giving the happiest of all reflections—the consciousness that duty has been done. To this topic we shall recu, for it is of very vital importance.

ARTISTS AND AMATEURS' CONVERSATIONS.

—We learn with regret that the members composing this Society have dwindled to a few; and that they are insufficient in amount to justify the usual meetings at the Freemasons' Tavern. Some atmeetings at the Freemasons' Tavern. Some attempt, we believe, was made to effect a junction between it and the older Society—" the Artists"—but it was unsuccessful. Under existing circumstances, we understand it is the intention of the Hon. Sec., Mr. H. Graves, to open his large rooms in Pall-mall, to the members who have remained steadfast; and that the meetings of the season will, during the present year, be held there. Upon this subject we shall remark hereafter.

The first meeting will, we understand, take place on Wednesday next, the first Wednesday of January; and it is intended to invite various artists and amateurs who are not members. meetings at the Freemasons'

and amateurs who are not members.

THE WALHALLA.

WHILE only a few forlorn columns upon the Cal-WHILE only a few forfiorn columns upon the Cat-ton Hill, at Edinburgh, stand as a memento of the grand national monument—the Scottish Parthenon that was to have been,—another Parthenon, com-menced about ten years after that project had mismenced about ten years after that project had miscerried, has been completed upon a scale of magnifecace never contemplated in the other case.

Never, perhaps, was greater honour paid to Art
and to Genius than has been done by Ludwig of
Bavaria, in erecting a most noble architectural
work, expressly for the purpose of commemorating
the illustrious men whose busts are and will be
deposited within its walls. Other galleries and
repositories of Art, whether in regard to the buildinterest the collections, have generally been of slow deposited within its wais. Other gatteries and repositories of Art, whether in regard to the buildings or the collections, have generally been of slow growth, as in the Vatican, where the Museo Pio-Clementino is separated from Raphael's Loggie and Shane by the interval of three centuries; but the Walhalla has burst into life at once—like Minerva from the head of Jove;—may be said to have risen like a vision, but not destined, like a vision, to disappear: it being one, if not of the most colossal, of the most supendous structures reared in modern times—and reared aloft on massive cyclopean walls rising tier over tier, and with terrace succeeding terrace, till is gained the summit where stands the temple itself, composed of no meaner nor less enduring materials than marble and metal; and of the solidity of construction in other respects some idea may be formed, when we say that spects some idea may be formed, when we say that the main walls are very little less than nine hish feet in thickness, and in some parts con-rably more! Surely such a work—accom-Engish feet in thickness, and in some parts considerably more! Surely such a work—accomplished, too, within so short a time—may, without any disparagement to our patriotism, be hailed as a proud achievement, worthily accomplished by German enthusiasm, German earnestness, and

ferman entrussam, German earnestness, and German energy.

Nevertheless, impossible as it is for even the coldest of critics to withhold his admiration, the Walhalla has been assailed by criticism—hypercriticism included; and that in some—at least in one instance, with considerable bitterness. It has been objected, first, that the Walhalla is merely the Particle of the considerable bitterness. thenon revived; next, that it was a very great error not to call it falsification of sentiment—to adopt -not to call it laisincation of sentiment—to adopt the Grecian style at all for such purpose, it being quite at variance both with the name and the intention of the structure, which last is that of honouring not Grecian, but German worth and worthing in this there may be correction. es: in this there may be something. As regards the discrepancy between the Germanism of its name, and the Grecianism of the building gards the discrepancy between the Germanism of its name, and the Grecianism of the building itself, that we hold to be an objection hardly worth notice; and objection there would still have been had the name, like those of the Munich 'Glyptothek' and 'Pinacothek,' been Greek. But it will, doubtless, be said—indeed, has been said—that the incongruity should have been obviated by selecting, not a different name, but a different style, meaning the Gothic or All-Deutsche. This is sailly said: but would that style have suited the meaning the Gothic or Alt-Deutsche. This is saily said; but would that style have suited the purpose equally well? Had it been adopted, the Walhalla would probably have been to all appearance a church—i.e., ecclesiastic in character; and, however respectable in itself, would have been insignificant in comparison with such monuments of the style as Strasburg and Cologue. It may, beades, fairly be questioned, whether there is at present any one in Germany capable of doing full paties to the style, and treating it with what they themselves call geniality. Even Schinkel himself failed lamentably whenever he attempted Gothic: themselves call geniality. Even Schinkel himself failed lamentably whenever he attempted Gothic; Ohimuller is dead; and Leo von Klenze is almost the very last person in the world who could enter into the spirit of Gothic, which he himself has not scrupled to call "Das Grandiose Elende"—"stupendous littleness." Upon the whole, therefore, it is better as it is. It is certainly something to have, at least, one edifice—and we believe it is the only one—which revives for us the most gloto have, at least, one edifice—and we believe it is the only one—which revives for us the most glorious monument of Athenian Art in its pristine beauty; at the same time, we confess that we ourselves should have preferred a free and spirited imitation to a mere copy. Let it, however, be borne in mind, that if with respect to its exterior the Walhalla is a mere transcript of the Parthenon, it is also more, and very much more besides. Not only does the immense substructure on which it is elevated in front, with its terraces and flights of steps—to the height of 130 feet at the level of the bases of the columns—give it a decided and imposing chaas monument of Athenian Art in its pristine

racter, but its interior is a perfectly original design, and with some ideas unborrowed, but worthy to be borrowed from. As has been observed, the exterior is in every respect a model of a Grecian work, consequently has no windows in its walls—a circumstance quite as much in favour-of internal character and dignity also. The problem was not how to obtain light; for, there being no upper floor of any kind, there was no difficulty whatever in that respect: the difficulty was how to keep up strict consistency. The architect saw affirst no other alternative than to adopt the usual hemi-cylindrical vault, which, richly coffered and embellished, would, no doubt, have been exceedingly beautiful, and would hardly have been objected to by any except those determined to cavil. Such determined caviller was Wiegmann, who, in his "Ritter Leo von Klenze und Unsere Kunst," written expressly to depreciate Klenze, sneeringly remarks, "We are to have a Walhalla scrupulous! Greek in its exterior, but a compound of Greek and Roman within." The remark was somewhat premature, or else the critic was not awage of the change that had been made in the design; for, and Roman within." The remark was somewhat premature, or else the critic was not awage of the change that had been made in the design; for, instead of either a vault or a flat ceiling, the architect has, by employing cast iron and metal work for the purpose, been enabled to make the roof and ceiling in one—answering to what is called in Gothic architecture an "open roof." Consequently there is no masking whatever: the roof slopes within, from the side walls to the centre or ridge, just as it does on the outside. But then ridge, just as it does on the outside. But then does it not partake, in some degree, of the character, or at least recall the idea, of a Gothic roof, thereby disturbing our associations? Not at all; for, in point of design, the character is here totally different from that of the other style.

One strikingly characteristic feature of the exterior is not only introduced, but repeated: we mean the Gracian pediment, of which, besides those at the ends, there are two intermediate ones, mean the Grecian pediment, of which, besides those at the ends, there are two intermediate ones, helping to support the roof, and resting upon the massive piers on each side, which, with the beams and pediments themselves, are not only of indispensable aid in the construction, but occasion picturesque variety by breaking up what would else be too monotonous a ground-plan into three divisions; and corresponding with these there are as many large skylights, or open spaces in the roof, filled with plate-glass—certainly a very great improvement upon the hypethral temples of the ancients.

exists.

Exclusive of a fourth compartment, separated from the others by a screen of Ionic columns and antæ (which order is continued by similar antæ at the angles of the large piers), the dimensions of the interior are 150ft. by 57ft. and 54ft. high (rather less than English measure): in point of mere size, therefore, it is nothing very extraordinary, but almost unrivalled in richness, at least as a specimen of its peculiar style. The floor is entirely inlaid with marbles of different colours, forming a testeful nattern throughout; and other marbles of iniaid with marbles of different colours, forming a tasteful pattern throughout; and other marbles of various species and hues are employed for the walls, columns, antee, &c. Gilding has not been spared, for the ceiling is entirely lined with bronze and gold. While of sculpture, independently of the busts themselves which are here deposited, the display might be called profuse, were it not so judiciously distributed that there is no confusion; on the content there is a sufficiency of plain. diciously distributed that there is no confusion; on the contrary, there is a sufficiency of plain surface to produce repose and breadth. Besides the series of bas-reliefs, or frieze, composed by Wagner, extending altogether to the length of 290 feet, there are fourteen colossal female statues introduced as Caryatides, forming a second order above the Ionic one. These amount to very much more than mere architectural decoration, being—those by Ranch more especially—of very superior. those by Rauch more especially—of very superior character as original productions of sculpture, and character as original productions of sculpture, and full of beauty and expression. Every part of the interior is finished up in its minutest details; even the furniture (if it may so be called), the candelabra, and marble chairs, or seats a Vantique, serve to enhance the general effect, and to produce an en-semble and coup d'acil so unique and so striking, that it may be fairly asked—Quando nllum inve-

What we have said we do not offer as a perfectly clear and satisfactory architectural description, but merely a general and characteristic account of this truly extraordinary edifice—than which Ludwig the First, of Bavaria, will need no other monument. Henceforth its name will be one of those

which are consecrated in the history of Art, and belong to the poetry of architecture. To those of Parthenon, Pantheon, Alhambra, may now be added that of "WALHALLA."

ROYAL ACADEMY.-DISTRIBUTION OF MEDALS.

On the 10th of December the usual honorary dis-On the 10th of December the usual honorary distinctions were bestowed upon successful competitors, by the President of the Royal Academy in the presence of the members and the students. The gallery of the lecture-hall was crowded; about 300 being present to witness the ceremony. The copies exhibited were few, and certainly not above the average merit; the more prominent draughtsmen of the schools not having entered into the competition, but competition ancers just now to be petition; but competition appears just now to be out of fashion. The works were divided into the five classes; and the honours were awarded to the

following:

To Mr. James Clarke Hook, for the best copy made in the school of painting, the silver medal, with the lectures of the professors Barry, Opic,

and Fuseli.

To Mr. Alfred Rankley, for the next best copy made in the painting school, the silver needal.

To Mr. J. C. Hook, for the best drawing from the living models, the silver medal.

To Mr. John Clayton, for the best drawings of the ground plan, sections, &c., of St. Stephen's Church, Walbrook, the silver medal.

To Mr. James Harwood, for the best drawings from the autione the silver medal.

To Mr. James Harwood, for the best drawings from the antique, the silver medal. To Mr. Alfred Gatley, for the best model from an antique statue, the silver medal. The gold medal was not presented this year; that

The gold medal was not presented this year; that prize being biennial.

The President, previous to presenting the prizes, made these observations:—"The Academy is, upon the whole, satisfied with the results of your progress during the year—and as a proof that they are so, they have voted medals to every class but one; I regret that this should be the one which, more than any other, stands in need of public patronage. I allude to models from the life, of which there is but a solitary instance; and although this is creditable, as the student has had no competition no but a solitary instance; and although this is creditable, as the student has had no competition no prize can properly be awarded for it. In lessons in colouring you have had a fine but difficult example; and the copies are all of them meritorious. In the drawings from the life the competition has been respectable; and you will do well to remember that accuracy of imitation is the great object of Art. In some of these copies we have observed a want of anatomical precision—a want which only the study of anatomy can remove: and that this want of anatomical precision—a want which only the study of anatomy can remove; and that this study is most essential to you, you must be well aware; for the student can never imitate the human figure correctly until he knows what it is. human figure correctly until he knows what it is. In architectural drawings the competition has been highly creditable—the students having manifested a degree of zeal, attention, and industry, which deserve the approbation of all persons connected with this institution. They have indeed felt a difficulty in deciding, where the merits of the competitors were so nearly on a par; and regret that where all are deserving only one can be rewarded. In drawings from the antique the competitors have been numerous, and generally successful. The comparatively new custom of drawing upon white paper must be considered most judicious—this improvement must be traced to the officer who presides over this department. There is no mode of design so surely calculated to produce an expert draughtsman. The models from the antique possess much merit; and redeem the schools from design so surely carefulated the antique pos-draughtsman. The models from the antique pos-sess much merit; and redeem the schools from the reproach attached to the paucity of the compe-tition by the students in models from the life."

When the President had distributed the prizes to the several successful candidates, who advanced to the chair to receive them, he addressed the stu-

dents:—
"Gentlemen,—I congratulate the candidates on their success; but I hope they will consider the prizes they have obtained less as rewards for the past, than as incentives to the future—as just and honourable stimulants to urge them forward, so that they may, by the achievement of greater merit, obtain higher distinctions. This annual ceremony is one to which you naturally look forward with anxiety, but it is one which I anticipate with anxiety still stronger; for upon it largely depends the credit of the British school. It is now more

than 50 years since I entered a student of the than 50 years since I entered a student of the Academy—introduced by the great founder of our school, our first president; during 43 years I have enjoyed the rank of an academician, discharging in my turn each of the duties that appertain to the office; and for 12 successive years I have had the honour to fill this chair, elevated to the highest station, in the profession, by the concerns roise. the honour to fill this chair, elevated to the migras-station in the profession, by the concurrent voice of the eminent, accomplished, and distinguished men who placed me there. If, therefore, I did not take a deep, an earnest, I may truly say, a pater-nal interest in this Institution, I should indeed be unworthy, and indeed ungrateful to those of my brethren who generously waived their own high claims in favour of my humble pretensions. Of brethren who generously waived their own h claims in favour of my humble pretensions. claims in favour of my humble pretensions. Of this Institution, then, the schools are the primary objects, for its schools afford the best test of its utility. These schools are supplied with all the advantages we could obtain, and the most service-able means we could afford; they contain, indeed, all that may be considered useful and necessary for the formation of the artist. To you, then—to you, upon whom the honours of the British school will hereafter depend—we look for a proper use of hereafter depend—we look for a proper use of these advantages, trusting that you will avail your-selves of them; and hoping that you will not allow our liberality in placing them at your disposal, to work prejudicially instead of beneficially, by leading you to undervalue what you receive with little trouble and without any expense. We have here proofs to-night that you may become the worthy successors of the existing ornaments of British Art; but efforts will be necessary to conduct you to so proud and honourable a distinction; you must be industrious, you must be persevering, for genius otherwise is of little worth.

" The Fine Arts are, unluckily, not among the favoured pursuits of the age and country; few are the honours, and still fewer the emoluments held out to their pursuers; and I lament that we find no desire in the public press to aid your efforts by generous co-operation—to balance your demerits by your merits. I had hoped that this ill feeling had been finally allayed; but it is not so; it ap-pears to have revived of late, and in a spirit more offensive than ever, because more strikingly unoffensive than ever, because more strikingly unjust. Our critics seem, indeed, desirous to submit the Arts of Great Britain to a foreign yoke; while every saunterer in the Vatican, and every lounger in the Louvre, is elevated into an oracle of taste by depreciating the productions of his country. This unjust and ungenerous hostility on the part of the public press must be met by corresponding exertions on your part—so that you responding exertions on your part—so that you may put to shame the illiberal assailants of your school—a school which may boast of producing the best artists of modern times—artists who have rescued this country from the reproach of rudeness and barbarism-artists who have forsaken the commonplace and conventional insipidity by resorting to Nature and to Truth!

" Recollect that whatever may be your lot here wheconect that whatever may be your lot here— however illiberally and unjustly you may be as-sailed—your high destiny is with futurity; and that your names may shine on the page of history long after the names of those who undervalue your services are blotted from the records of Time.

Gentlemen, I wish you health to prosecute your studies; and success to reward them

[The estimable and accomplished President de-livered the address with considerable feeling. His manner is always impressive and persuasive; looks the kindly and conciliatory "master," w looks the kindly and conciliatory "master," who may have many followers from personal affection as well as from respect. His eloquence is of a rare order among men whose school has been the studio; and who have mingled but little with their

compeers on the great theatre of life. We desire to speak most respectfully of the President of the Royal Academy—not only because he is the head of his high and honourable profession, but because of those private virtues as well as public abilities, in many and varied departments which to resulting a malife him for the ments, which so peculiarly qualify him for the important office be holds; but it is our duty to protest against the sweeping censure he pronounced against the Press of this country. He may be himself indifferent to its praise or censure; he has himself indirecent to its praise or censure; ne has reached the highest point of professional distinction; but he is the guardian of the interests of hundreds of young men far less auspiciously circumstanced, and he is not justified in counselling them to de-spise a power which no individual in these king-

doms can despise with impunity. We make no exceptions, from the crown to the meanest citizen; there is no man in the British dominions who can scorn and contemn the British press without sus-taining injury. The President, therefore, has—we humbly think—acted most unwisely and most un-justly in stimulating a war between this mighty engine and the many artists who, with a long future before them, and reputations all to seek, must mainly depend for the prosperity or adver-sity of their after career upon the conduct pursued towards them by the only legitimate organs of public approval or disapprobation. If the Presi-dent had made any exceptions to his wholesale condemnation, these remarks would not have been called for. Such, indeed, we should have thought might have been conceded by his sense of justice; for although the severest sentence cannot be too severe, applied to a part of the public press, there are other parts of it that demand a far different verdict. For ourselves, we feel that it is not deeither in reference to an absence of desire to "aid the efforts of artists by generous co-operation," or a willingness to "submit the Arts of Great Britain to a foreign yoke." There are other journals—and not a few—that were equally entitled to be excepted from the reproach cast upon them

to be excepted from the reproach cast upon them by the President of the Royal Academy.

The Report in the Times newspaper describes him as speaking only of the "minor press;" if he had so limited his observations, no remark would have been necessary. But he did not so limit them; nor could he have done so with justice; for unhappily hostility to British Art is not confined to the leaves aleas of periodical publications; some which lower class of periodical publications; some which affect a higher tone, and are indeed unexceptionable upon other topics, continually indulge in most ungenerous sarcasms at the expense of our English Artists—labouring to depreciate their labours, and to make it appear that they are considered as and to make it appear that they are considered as contemptible at home as a few ignorant and insolent critics pretend to consider them abroad. This is saily to be deplored; the more especially because too many of these censors are themselves artists who, having suffered tribulation, should have learned mercy; and who might have been taught by their own failures and disappointments how difficult of access and "full of pitfalls" is the path that leads access and to distinction, and how cruel it is to place additional barriers in the way.]

ART IN CONTINENTAL STATES.

ITALY.—Rome.—A Leaf from a German Journal.—Artists in Rome.—In painting, during the past season, the works by living artists which which have made the greatest impression on the public mind are, a picture by Papety, a student of the French Academy; and one by the celebrated young Italian artist, Podesti.

The picture by Papety is particled 4.4 A Power of the Property is particled 4.4 A Power of the Prop

he picture by Papety is entitled, 'A Dream of piness.' The happiness is somewhat of a ma-il kind—a Horatian realization of earthly bless-

terial kind—a Horanan realization of earthly diessedness; a banqueting repose with oblivion of all oppressive cares, on a summer's day, under shadowing trees, on the shore of a blue sea.

The epoch is not clearly expressed, for we have the worship and poetry of the old world with the life of the modern. This lessens the simplicity and units of the idea, but the victure is not for and unity of the idea; but the picture is in there is so much life and variety in it-that we cannot feel surprise at the impression it has produced. The lights are not sufficiently quiet, but the firm handling of the brush is admirable. There is none of the ideal here, but the forms are fine, and there is withal a touch of antique beauty. The rival picture, Podesti's 'Judgment of Solomon, we have before noticed, and we retain the opinion that it is not one of the happiest efforts of the artist. The drawing shows his able and prac-tised hand, but there is something theatrical and overdressed in the whole arrangement of the picture, and the juxtaposition of the colours is not well considered. The execution is careful and

ture, and the juxtaposition of the colours is not well considered. The execution is careful and clever—the architecture pure Egyptian.

Overbeck is painting his 'Pietà,' and making drawings for frescoes for the chapel of Castel Gandolfo, the villa of Don Carlo Torlonia. The subjects are, 'The Apostles and the Evangelists,' the frescoes will be executed by another hand. Engravings are to be made from the drawings by Professor Keller, of the Dusseldorf Academy: they are beautiful works, drawn with the severity

of the old style. Some drawings by Overbeck, from 'The Parable of the Rich Man and Latarna,'

are equally admirable.

An oil-painting by Müller, the subject, 'Romen and Juliet,' at the moment Juliet awakes, is well Werner's 'Return of Anya Composed, but unnaturally coloured.

Werner's 'Return of Anya Composed.

Werner's 'Return of Andrea Contarini and his comrades, Pisani and Zeno, to Venice, after the Battle of Chioggia,' is an important work. It is in water-colour, but for force and richness will bear comparison with oil-painting. On the foreground is the palace of the Doge—all the details of the architecture are accurately yet hreadly size. Return of Andrea Contarini and his ground is the palace of the Doge—all the details of the architecture are accurately yet broadly given. The interest of the picture is increased by the in-The interest of the picture is increased by the introduction of the portraits of many celebrated living artists now at Rome, including Thorwaldsen, Overbeck, Catel, Riedel, Pollak, &c. The subject of the companion picture to this work is 'The Arrival of King Henry III. in Venice;' and here we have portraits of the great Venetian painters of those times. Werner's portfolio is very rich in drawings and sketches. Catel's last work is a view of 'The Crater of Vesuvius with Naples, its Bay and Islands in the distance;' there is also by his hand a very perfect view of 'The Naples, its Bay and Islands in the distance; there is also by his hand a very perfect view of 'The Villa of Mecenas at Tivoli:' the colour and light of a southern sky are beautifully reproduced in this picture. 'A View of Camaldoli' is one of the best works of the Flemish Teerlink, well known

best works of the Flemish Teerlink, well known for his pictures of animals.

By Castelli, a Roman artist, there was in the last exhibition a fine 'View of the Castle of Terracina.'

In Sculpture, Gibson has completed the model of an 'Aurora,' represented at the moment when she rises from the sea, proclaiming a new day. The graceful port of the somewhat bending-forward figure, the forms of the drapery, the youthful beauty, and pure features of this lovely creation, render it one of the most charming works Gibson render it one of the most charming works Gibson

peauty, and pure features of this lovely creation, render it one of the most charming works fibun has ever given us. His colossal statue of Huskisson, for the city of Liverpool, is nearly completed. Wolf has finished his fine statue of 'Prince Albert of Saxe Coburg;' and he has begun a statue of 'Pandora.' A graceful little figure of 'A Girl holding a Muscle-shell to her Ear,' by Steinhausen, pleases every one. Steinhausen, pleases every one.

Tenerani is occupied on a sepulchral monument to the late Princess of Arsoli, born Princess of Saxony Carignan; after which he is to execute, in marble, some of his great works—'The Field' and the 'Saint Bernard.' Generally speaking, there the 'Saint Bernard.' Generally speaking, there is much activity in the work-rooms of the sculptors.

As to Engravers, there is really no one deserving of much praise among the Roman artists. The two Romans who are truly famous in that department Romans who are truly famous in that departure are both established in foreign countries, namely, Calamatta and Mercuri. Here flourish none but the old-established stipplers of views, costumes, of antiquarian curiority. This is an

the old-established stipplers of views, costumes, and objects of antiquarian curiority. This is singular, when we consider how rich Upper Italy is in excellent engravers in every walk of the Art. We need only mention Toschi, Anderloni, Persetti, and Guadagnini, &c.

Of foreign artists resident at Rome we have already named Professor Keller. He is employed on a great work for the Art-Union of the Rhine, engraving Raffaelle's 'Dispecte of the Sacrament' G. Busse is continuing his interesting collection of Italian scenes. The 'Ciceronian Villas of Tuculum' and 'Mola da Gaeta' are the last completed. An excellent collection of views of Rome and its An excellent collection of views of Rome and its environs, the drawings by a living English arist named Lear, have been admirably lithographed in London. They are not quite without mannerism and effect-seeking, but they are well understood, and executed with a free, clever, characteristic pencil. Gruner is in England, making drawing from the Cartoons of Raffaelle at Hampton Court; and, from his knowledge of the characters of Raffaelle's style, we anticipate a perfect and long-desired work. desired work.

desired work.

NAPLES.—' Della originalità del ritratto di Leone X., dipinto da Raffaelle, nella Galleria reale.' Opuscolo di Carlo Pancaldi, Avvocsto, Stamperia Francese, 1842.—" On the originality of the portrait of Leo X., by Raffaelle, in the Royal Gallery." By Charles Pancaldi, Advocsta. This question, so interesting to amateurs, habeen brought forward by the directors of the Gallery at Naples, and of the Ducal Gallery at Figure 2: each pretends to have the original.

rence: each pretends to have the origina well known that one of these two picts copy by Andrea del Sarto. Various w different authors, full of curious notice

been published, regarding this subject, pro and con., the pretensions of each gallery. Signor Pancaldi, with his usual talent and learning, seeks to prove that the original picture is in the Gallery at Naples. Shall we ever see the question de-

BOLOGNA.—M. Rio, the elegant author of "L'Art Chrétien," is now at Bologna, and has visited Signor Gualandi in his studio, which is in the celebrated Galleria Fava, painted by the Caraccis, and bestowed many encomiums on his great and useful enterprises in the history of the Fine Arts. Other writers, we believe, are now in various parts of Italy, following out Signor Gualandi's plan of searching public and private archives for documents interesting to the history of Art.

documents interesting to the instory of Art.

Academy of Fine Arts.—Distribution of Prizes.—The usual great annual solemnity for the distribution of prizes to the students of the Fine Arts, took place on the 17th of November, in the "Aula Magna" of the Academy. All the Fine Arts, took place on the 17th of November, in the "Aula Magna" of the Academy. All the crid and military authorities were present, the professors and "Doctores Collegiati" of the University; among the crowd of students and of distinguished persons, the body of Academicians of the Fine Arts were remarkable, appearing for the first time in their new uniform, much resembling that of the Institute of France. The President that of the Institute of France. The President, the Marquis Amorini, opened the sitting with an elegant and learned discourse, tending to show the rators of the present day in matters of Art, there-by dividing schools into factions, instead of inspir-ing union and the desire to imitate and select true beauty in nature, according to the example of the great masters of every age and every school. Rapidly glancing over the number of those belonging to the Bolognese School, the learned Marquis particularly alluded to Guido Reni, this year being the transparent of his death. to hundredth anniversary of his death. After stribution of the prizes, Professor Rambell pronounced another erudite discourse, the scope of which was the discoveries and improvements achieved by Italians in the Fine Arts; amongst other things, asserting their claim to the invention of oil-painting (as Toselli did in his writings an age ago), the transporting pietures from wall and panel to canvas, &c. Thus, on the subject of architecture, he alluded to the military architect, the Bolognese De Marchi, who preceded Vauban, and the other Bolognese Fioravanti (called Aristotiles), who, in the year 1445, transported houses and towers from one place to another; an operation now talked of in America as being a wonderful pronounced another erudite discourse, the scope of tower from one place of an America as being a wonderful advance in the application of mechanical power. Professor Rambelli exhibited proofs of all that he

Exhibition at Bologna. — In the usual manner, after the distribution of the prizes, the saloons of the Academy were opened. We cannot give a full account of it; but in affirming that the exhibition was a very interesting one, both from the numbers and quality of the works, we shall point out the badding righters in the residence leagues. g pictures in the various classes.

Historical Pictures. — A. Malatesti, professor in the Ducal Academy of Modena, exhibited the most important picture of this class—'Alphonso III., of Este, laying down the Ducal Crown, and adopting the Dress of a Capuchin Friar.' The composition is rich as to the number of figures, and additional inclusions and additional inclusions. and philosophical as regards the expression of the history, the sentiment, and the character of each and philosophica.

It is sentiment, and the character of case one. The style is pure, the manner classical; the colouring is that of the Venetian school. L. Manaresi has an altar-piece representing the 'Vision of the Pope Saint Eleuterious.' Here we trace the study both of nature and of the antique. The young artist has, between the two, been successful. From nature, he has studied the heads which are from nature, he has studied the heads which are feeling, soft, and full of life; from the antique, he has acquired the harmony, the simple attitudes of the "puristi," the fluidity of pencil and the fusion of colours. His manner recalls the Florentine school. He is a young painter of much hope.

D. Vanni has painted 'Marsyas Giving Lessons in Music to the Boy Olympius.' The story is well told, and the colouring is lively; but the drawing leaves something to be wished for. F. Zanoti exhibits a well-imagined figure, 'Faith in God'. The execution is convewhat timid.

drawing leaves something to be wished for. F. Zanotti exhibits a well-imagined figure, 'Faith in God.' The execution is somewhat timid.

The Marchioness B. Amorini Salina (honorary Academician) has in this exhibition a large altarpiece, 'The Bishop Saint Folco, who in a vision

contemplates the Virgin in Heaven.' This picture is light, transparent, and harmonious, recalling the famous style of the painter Gandolfi, but with less bold oppositions of light and shade. The noble artist, in the midst of her wealth, is occupied in the unwearying study of painting, proving that talent for the Fine Arts is hereditary in her family, and adding another name to the still increasing band of illustrious female painters at Bologna; of these were E. Sirani, Lavinia Fontana, T. Muratori, B.

were E. Sirani, Lavinia Fontana, T. Muratori, B. Burrini, and others.

Portraits.— Malatesti, before mentioned, has three magnificent portraits—a tour de force in three different styles: the one being in the style of Carlo Dolce, the other of Rembrandt, and the third of Titian. The first may be copied without much difficulty, the second at much risk, the last with vast labour.—F. Rossi, 'Portrait of a Noble Lady.' An admirable work, that may be compared in style with Vandyke.—L. Aureli. This very young painter exhibits the portrait of a man pared in style with vanayke.—L. Aureli. This very young painter exhibits the portrait of a man conducted in such a style that it may defy the old masters; also a sweet copy of a Madonna, by Guido Reni, which will be his style.

[We regret that our limits oblige us to pass over

many other works worthy of notice. In our next we shall mention a few of other kinds, particularly calling the attention of connoisseurs.

FRANCE .- PARIS .- Periodicals on Art .- We have before noticed an excellent periodical on sub-jects interesting to the Arts, now publishing in monthly numbers, entitled "Le Cabinet de l'Ama-teur et de l'Antiquaire." Its articles embrace teur et de l'Antiquaire." Its articles embrace every branch of ancient and modern Art, reviews of paintings, engravings, &c. The number at present under our eye contains an elaborate article sent under our eye contains an emborate article on armours and weapons used in war, and an interest-ing autobiography and series of letters of Albrecht Durer; from these we translate the following frag-ment, which is given in a fac-simile of his hand-writing, and we regret we cannot borrow more from this work:—

ALBRECHT BURER TO A. W. PIRKHEIMER.

"I have many friends among the Velch—(a name applied by him to all who are not Germans)—and they advise me not to eat or drink with their painters, amongst whom I have many enemies. They counterfeit my works in the churches, and everywhere; where they can have them, they patch them up, and say they are not ancient, and not worth anything. But Gian Bellini has praised me worth anything. But Gian Bellini has praised me in the presence of many gentlemen; he wishes to have some work of mine, and he came to my house and begged me to do something for him, and that he would willingly pay for it. Everybody says what a pious man he is, so that I am full of affec-tion for him. He is very old, but in painting he is

"Given at Venice, at nine o'clock at night (halfpast twelve.) Saturday after the Purification, this year, 1506."

N.B. All the letters bear the impression of the seal here an-

The contributors to this journal, as well as the the "Bulletin de l'Alliance des Arts," are su

well-known and distinguished names that we can-not feel a doubt of the success of both. From the "Bulletin de l'Alliance des Arts," we not feel a doubt of the success of both.

From the "Bulletin de l'Alliance des Arts," we abridge the following anecdote:—The Museum of the Louvre makes few purchases; it considers itself sufficiently rich, though it is without specimens of many fine masters found in private collections. It possesses one picture only to which the name of Balthasar Denner is given. It is the highly-finished head of an old woman—every hair, the very pores, the tissue of the skin is seen. Denner died in 1747. How does it happen that this picture is not hardened by time, and that the nail makes an impression on the paint as on a picture painted last year? Shall we assign as a reason that the gallery of Dresden possesses the original picture, painted by Denner, and that a living artist boasts of having made this copy! The price given for it was 6000f. (£240). Not much, if it were an original; for the Emperor, Charles VI. gave 5675 florins for the picture now at Dresden.

Tomb of Napoleon.—The plan is to be exhibited at the Invalides. In the sub-basement of the

equestrian statue of the Emperor to be placed in the Court of the Invalides, a door is to be opened, which shall conduct by a gallery, 88 metres in length, to the dome within the church. This gallery length, to the dome within the church. This gailery is to be divided into three parts: in the first, bronze tablets between the arcades are to represent the triumphs of the Republic and the Empire; in the second division, which now exists, are the tombs of the Governors of the Invalides: it will be enlarged, and candelabras of bronze placed between the tombs on each side. The last division of the gallery will contain symbols and bas-reliefs, having reference to the glories of the Empire. Under the

gallery will contain symbols and bas-reliefs, having reference to the glories of the Empire. Under the dome will rise the tomb of the Emperor, of Corsican granite, bearing only in gold letters the word NAPOLEON. The architect is Visconti; the sculpture of the statue is by Marochetti.

Exhibition at the Louvre.—According to the Royal "Ordonnance," the Directors of the Louvre inform artists and the public that the usual great exhibition will open on the 15th of March, 1843, and continue open till the 15th of May. Works of every description will be received at the gallery (closed for every other purpose) by the committee appointed, each day from the 1st of February till the 20th inclusive, from ten till four o'clock. The the 20th inclusive, from ten till four o'clock. The jury for accepting or rejecting the works will begin its labours on the 21st of February. Artists of every nation are invited to send a notice of their works before the 1st of February, addressed Aubureau de la direction des Musées. Artists are also reminded that works sent from the provinces or foreign countries cannot be received directly by the Directors of the Museum. Artists mu at forward their works to a reverse residing in Paris. ward their works to a person residing in Paris, furnished with a power of attorney to deliv er and

withdraw them from the Museum,

Dantan.—Miss Kemble.—The French s calptor

Dantan has been in London for the pur pose of
making a statue of Miss Kemble in the classrater of Norma, for an admirer of her talent Duke of Devonshire has given Dantan a sion for a marble bust of Bellini, to be his princely residence, Chatsworth. absend in

STRASBURG.—A Letter of the Sculpto-We mentioned in our last, the intolera ultra-Catholic party in this place, as ha pelled the sculptor of the monument c berg, M. David, to withdraw the bas-r which contained the portrait of Luther. his letter on the occasion does him so my that we cannot resist giving here a lite tion of it. It is addressed to the may burg:

"I have learnt with deep sorrow-lieved myself well acquainted with the in—that religious intolerance is stil' ardent even in the city of Strasburg, lights of knowledge, its virtues and it Further, my respect for the Alsatians every other feeling; they have deign my offering; it becomes my duty the my offering; it becomes my duty to contain nothing offensive to their figures of Luther and Bossuet shall di bas-relief representing the great liter of Europe; happy if the Strasburge abnegation of the sculptor, a new respectful devotion."

The Mayor of Strasburg has de cided that the withdrawn bas-relief shall be de possible in the museum of the city. Let us hope time in a little time a better spant will replace i can its or ignal destination.

SAXE WEIMAR.—P. Delaroc As.—The G rand Duke of Saxe Weimar has no med the P, each painter, P. Delaroche, a Knight of the order o.

were present on the occasion.

r David. ring.comelief on it We think ch honour. ir of Stras-

The

-I. who beage we live, lively and famed for its s patriotism. will silence ed to accept appear in the ary characters ans see in this proof of his

"WHIST!" ILLUSTRATED BY KENNY MEADOWS.

MEADOWS.

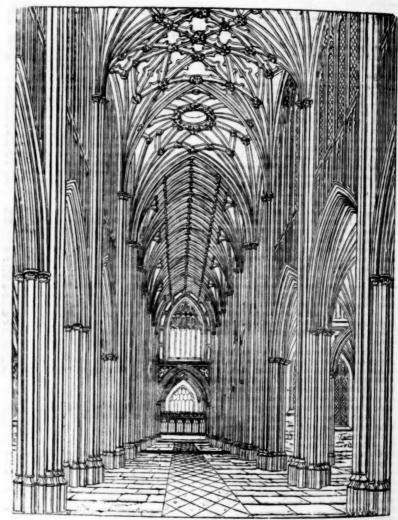
From this very elegant little volume we borrow two engravings from the drawings of Kenny Meadows, engraved by Smith and Linton. The book is published by Measrs. Bell and Wood of Fleet-street. To those who enjoy the old English game, it comes recommended by the information it affords in a very pleasant form: giving its history; a number of striking anecdotes; all "the rules;" with hints in abundance, as to what should be avoided and what encouraged or studied. In fact, as a teacher of the game, it is at once succinct and comprehensive—a wise instructor, amusing all through the lesson it gives. It may delight as well as inform the young player, and afford a vast deal of pleasure to the old practitioner who "knows all about it:" while neither will complain that, with the serious matter appertaining to the subject is mixed up a mass of puns, fantastical allusions, odd stories, and merriment befitting Christmas. Our business is however more with the artist; yet we cannot here say of him half "our say." We should gladly devote to his praise a column as long as that in Trafalgar-square—was to have been, but we must dismiss him with a sentence, giving him what he has so often given us—a cut. But these two examples of his Graceful. Humoura—the term is more applicable to him than to any other living artist—will speak more for him than words. No man so happily blends the pathetic with the comic—true pathos with true art. If he sometimes verges upon the grotesque, he is never vulgar; never descending to caricature, although with a keen eye to the ridiculous, and a strong appreciation of "fun." We might write a long easy on his genius—a task we shall assign to our-selves ere long. Now, we shall better serve him by giving two of the 15 illustrations, all from his pencil, contained in this beautifully "got up" little book: one is "The Knave of Hearts;" the other the "Four by Honours."





RESTORATION OF THE CHURCH OF ST. MARY, REDCLIFFE, BRISTOL.

"An Appeal" has been sent forth to the Public, with a view to the restoration of this venerable and once splendid fabric: it will be, we earnestly hope, emphatically responded to. There are thousands, and tens of thousands, able, and we trust willing, to contribute in order to preserve from rain one of the noblest monuments, most beautiful examples of architecture, and most interesting churches of the kingdom. We shall, no doubt, have other opportunities of bringing the subject before our readen, a very large proportion of whom must have the means, as well as the desire, to aid in so honourable a project. At present our space may be better occupied, and we may more effectually assist the came by supplying the accompanying "View of the Nave, etc., looking towards the East, Restored, we borrow it from a valuable work, on the eve of issue, containing the "Proposals for the Restoration;" the "Original Address of the Vicar, Churchwardens, and Vestry;" the "Conditions on which Suscriptions are received;" and "Remarks and Suggestions by J. Britton, Esq., F.S.A.," who was mode of restoring it to its pristine integrity and beauty." Accordingly, Mr. Britton called to his aid Professor Hosking, and, together, they have made "a Report." Apart from more important consider, ations, it is a valuable document, written in a clear, sensible, and comprehensive style, and advocating the great purpose with simple but convincing eloquence. We shall take an early opportunity of recurring to the subject. But this print, of what the edifice has been—and we are confident will again be—makes a more powerful "appeal" than language can do.



Divested of pews, seats, and other furniture of a Protestant Church, the above print shows the architectural character and details of the interior of this truly beautiful edifice. If not equal in sculpture decoration to the gorgeous chapels of Henry VII., London, and King's College, Cambridge, it will be comparison with those justly famed buildings, and will be found to surpass most of the cathedrals and other large churches of our own and of foreign countries in this respect. Although in miniature, this beautiful delineation in wood engraving displays the finely moulded and shafted piers or pillars, with the arches to the aisles, and the panelled walls above them in the situation of the triforium of the large cathedrals. Over this traceried wall is a series of clerestory windows of large dimensions, and of fine forms and proportions, with mullions and tracery. These, it is reasonably inferred, were originally filled with stained glass, "casting a dim, religious light" over the whole scene. Connecting, and apparently tying together, the two side walls, is a groin-vaulted ceiling, profusely adorned with intertwining moulded ribs, foliated tracery, and richly sculptured bosses spreading over the whole. In the view presented by the engraving, the eye ranges through a beautiful vista full of the most charming architectural effect. It requires but little stretch of fancy to imagine the exquisite, and indeed sublime, appearance of the whole, were the windows filled with pictured glass, and the ribs, bosses, and capitals of the vanited crimings, and of the shafted pillars, with gold and colours "richly dight."

ART IN THE PROVINCES.

The following returns of sales effected at the several provincial exhibitions will be found, on the whole, satisfactory. It should be borne in mind that the past year has been one of more than usual pressure upon the manufacturing and commercial towns of the kingdom, and that the luxuries of life must have been severely affected by it. If, therefore, the desire to obtain works of Art has operated to a considerable extent, it is only reasonable to assume that, if circumstances more propitious, the feeling would have been manifested far more extensively. We are free to augur an immense increase next year.]

as immense increase next year.]
Society of Artists, Birmingham, 1842. — Two reliables have, this year, been open to the public in the town of Birmingham—one of Deceased Masters, at the Society of Arts, New-street; the other of Modern Paulings in the Gallery, Temple-row, originally exceed for the purpose in that midland Metropolis. We had occasion, in a former number, to allude to the measures advocated by the unprofessional supporters of the Society of Arts, which occasioned the secession of the artists from that body; and we now communicate, with feelings of high satisfaction, the result of the independent and valuable exertions of the professional supporters of Fine Arts in the great workshop of or commercial empire.

sonal supporters of Fine Aris in suc gress with a commercial empire.

Brouraged by the generous and almost unanimous support of their metropolitan brethren, they formed a collection anrivalled in the history of provincial exhibitions. Sir Martin Archer Shee, with the high feeling that has distinguished his public career, stamped their importance with the flat of his name, and ascended their presidential chair. An impartial and enlightened band of the unprofessional patrons of the old Institution assembled in their aid, and by vigorous exertions, though at a late hour, established an Art-Union on the most disinterested plan for the encouragement of their undertaking; and their exhibition, as well as the Art-Union connected with it, have received the sanction of an estended public patronage in a year of unexampled inactivity and depression. We may, therefore, confidently affirm, that the utility of a body of independent arists is permanently established in Birmingham, on the side basis of public approbation and support; and we congratulate the age on an event promising every avantage that can be anticipated from the uncontrolled efforts of men of genius. When we review the metropolitan ranks of those who occupy high places, we readily acknowledge the merits of Philips, R.A., Creswick, A.R.A., Hollins, A.R.A., Evans, D. Cox, Derby, and Hill, among painters; of Wilmore, Pye, Braadard, J. B. Allen, Fisher, Griffiths, and others, among engravers; of Wyon, R.A., and Mills, medalists; of P. Hollins, among sculpture, all natives of Birmingham and its vicinity, and own the attic influence of a middland origin in the calvare of a refined public taste. For such a nursery of Art, then, we loudly challenge the spiriture particularity to the public weal. But as much indefinite applause has recently been laviahed on the importance of the Fine Arts, in terms so general indeed, that it would seem to the reader difficient to particularize their value, we take the opportance to our commercial prosperity and the classic attainments

own in the Arts of preparing and compounding for human uses the manifold materials supplied by nature, and we may challenge markind in the application of science, chemical and mechanical, to the structure and uses of our manufactures; but every typo in Art will perceive, and every amateur will lament, that they are still defective in the efegance of form and the graces of decoration of which they are susceptible. The manufactures and the capitalist engaged in the active and engrossing pursuit of riches may be allowed, perhaps expending the province of the conding of have overlooked those deficiencies, and according to have overlooked those deficiencies, and according to the vertice of the condition of the condition of the condition of the structure of the splendour or declension of the structure of the successive ascendancy or decline of Fiorential Church, of the flux or reflux of the precious metals through the trough control of the successive ascendancy or decline of Fiorentia, venetian, or Flemish enterprise. In the earlier of these empires, rescued from oblivious extinction by the mouldering relies of elevated genius, and a few could illustrate of the successive ascendancy or decline of Fiorential venetial structure of the successive ascendancy or decline o

cheering as those from Birmingham. We are not, this month, in a condition to give any particulars connected with the proceedings, beyond the following

£1496

Condition of S. M. Watti, "Study in Dunham Park," Miss C. Nasmyth; 'View near Grange, Borrowdale,' L. Aspland.

Manchester Institution" has closed. The sales were put few; yet they were quite as numerous as we expected; for it ought not to be concealed, that, for some years past, the exhibition in this wealthy town has been formed mainly out of the "remainders" of Suffolk-street; which, moreover, last year had been pretty well gleaned by the London Art-Union; for by some means or other (to which, by the way, we may, hereafter, more distinctly refer, "the Society of British Artists" are "lucky" in persuading prize-holders that the surest and safest way to encourage British Art is to remove pictures from their walls. This may be very just and fair; but it is neither just norfair to transplant the refuse to Manchester; thus preventing useful competition and deteriorating the taste—such as it is—of the good people there. In the recent exhibition at Manchester, it appears that pictures were purchased from 2s artists. Now of these 25, no fewer than Twelve are members of the Suffolk-street Society. There is surely something wrong in this: there must be, Meanwhile the interests of Manchester are sacrificed; the council are hoodwinked; they have grown indifferent to the welfare of modern Art, by perceiving how poor a display modern artists can make there, and irreparable injury to the great cause is sustained. Already, if we are rightly informed, "measures have been taken by the artists in Manchester to follow the example of Birmingham, and get up another exhibition next year." This spirit of disunion we shall deplore but it is the inevitable consequence of bad management. The following is a list of the pictures disposed of; the eight marked "were private asles; the remainder were obtained as prises in the Art-Union. "Fishermen preparing for Sea," Evening on the Yorkshire Coast," A. Clint; "View of Ficetwood," F. English; "A Plower Girl of Andalusia." Interior in the Cliffs of Hastings, "Jacenser," C. R. Stanley: "Inter

Of this £721 7s., however, no more than £342 9s. was expended in the purchase of pictures; the sum of £378 16s. being reserved for the print to be given to the subscribers—considerably more than one-half of the entire sum subscribed. This is not as it should be. Of the twenty paintings (there were no drawings) purchased by the committee, no fewer than fiteen were at and under the estimated value of fifteen guineas each? It is unquestionable that such arrangements do deteriorate Art. Who will deny it? The print bestowed upon subscribers we have not seen. It is of 'a Hop-garden,' engraved by Posselwhite, from a painting by Witherington, R.A. Whether it is in line or mexactinto we cannot say. But the name of its engraver we never before heard of.

Edinburgh.—The New Association for Pro-

EDINBURGH.—THE NEW ASSOCIATION FOR PRO-MOTION OF THE FINE ARTS IN SCOTLAND have pub-lished their Fifth Annual Report. The progress of the society has been very encouraging. "In the first year, the sum subscribed amounted to £357 10s.; in the second year, £551 11s.; in the third year, £1061 11s.; in the fourth year, £1259 8s.; while this year the sub-scription amounts to £1348 3s.:—a rate of increase in the funds, which shows, not only that the public in-terest in the Association is unabated, but demonstrates the more gratifying fact of the still growing desire for

in the fourth year, \$2.138. is.—a rate of increase in the funds, which shows, not only that the public increase in the funds, which shows, not only that the public increase in the Association is unabated, but demonstrates the more gratifying fact of the still growing desire for a spread of its advantages." The Society has, it appears, distributed an engraving by Mr. Hell, from Sir William Allan's painting of "The Wildow." The print we have not seen, but the picture we recollect as interesting and effective. The print for the next year is to be from Fraser's painting of "The Expected Penny." The concluding paragraph of the Report is so sensible and judicious that we quote it:—"In conclusion, the committee have to congratulate the public generally, and artists is particular, on the increasing interest awakened to the subject of Art; and, in pressing their conviction of the great utility and advantages, in a uational point of view, to be attained by encouraging this Association, as a powerful means of disseminating a taste for the Fine Arts, they would earnestly call upon the members to exert an undiminished zeal in propagating so good a cause. At the same time, they would most respectfully remind those gentiemen, that, in obtaining subscriptions, they are doing something more than merely procuring support to a lottery for pictures; on the contrary, that they are exerting a wholesome influence in promoting the spread of civilization in the country,—by assisting in the encouragement of those refining Arts, by whose aid the moral and intellectual well-being of a nation is powerfully advanced."

At the distribution of prizes there were, it appears, selected 16 prizes of £10 e £10; to £50; and 1 of £10; making a total £780.

We direct particular attention to an advertisement of this Society which appears in another column, received at too late a period of the month to permit our comments upon it.

Glasgow.—West of Scotland Academy.—The second amosal exhibition of this Society has taken place.

GLASOW.—WEST OF SCOTLAND ACADEMY.—The econd annual exhibition of this Society has taken place, t seems to have been very successful; and by the saistance of "the Association for Promoting the Fine total in Glasgow and the West of Scotland," to have It seems to have been very sucressful; and by the assistance of "the Association for Promoting the Fine Arts in Glasgow and the West of Scotland," to have effected sales to a considerable amount—nearly £3000 having been raised, within the two years of the existence of the Institution, for the purchase of works of Art from the gallery. The catalogue is thus prefaced:—"In opening their second annual exibition, the members of the West of Scotland Academy feel that the success of the "Association for Promoting the Fine Arts," ought to have been to them a great inducement to exertion; and, however short of their own expectation they may have come, they trust that the present exhibition, the character of the works of Art exhibited, and the addition of a room to the gallery—thus procuring accommodation for a greater number of pictures—will evince to their fellow citizens, that the artists have endeavoured to deserve a continuance of that support which they now gratefully acknowledge." The Society consists of thirteen members and three associates; the president being John Graham Gilbert, Eaq., and the secretary J. A. Hutchiron, Esq. The purchases have not been limited to the works of Scotlish artists; although, very naturally and very properly, native painters seem to have had the preference.—The following is a list of the works sold:—'The Morning after the Wreck of a part of the Spanish Armada, on the West Coast of Scotland,' J. C. Brown, W.S.A.; 'Newark Castle,' Horatio M'Culloch, R.S.A.; 'The Morning after the Wreck of a part of the Spanish Armada, on the West Coast of Scotland,' J. C. Brown, W.S.A.; 'Newark Castle,' Horatio M'Culloch, R.S.A.; 'The Shase on the Clyde,' Horatio M'Culloch, R.S.A.; 'The City of Sion, in the Valley of the Rhone, Switserland,' F. H. Henshaw; 'Moenlight, Horatio M'Culloch, R.S.A.; 'The City of Sion, in the Valley of the Rhone, Switserland,' F. H. Henshaw; 'Releasing the Protestant Prisoners in the Kondon, 'W. S.A.; 'The Shrine,' J. A. Hutchison, W.S.A.; 'A Lane at Capel Carig, North Wales

Vickers; 'The Watch,' Charles Lees, R.S.A.; 'Morning Scene on the Clyde-Roseneath in the distance,' William Clark, A.; 'Banks of the Severe, at Shrewsbury,' A. Vickers; 'She never told her love,' Henry O'Neil; 'A Scene from the Antiquary,' William Kidd; 'Scene at Pentre Kylas, North Wales,' A. Vickers; 'At Ambleside,' A. Vickers; 'Newhaven Haddocks,' A. James Derrin; 'Sea-Piece, View on the Forth,' E. T. Crawford, A.R.S.A.; 'On the Forth, near Allon-Benomond and Benleidi in the distance,' Robert Kilgour; 'View of Hastings-the West Cliff in the distance,' Alfred Clint; 'Coast Scene near Beaumaris,' Francis Slater; 'Crossbasket-a Scene on the Calder,' David Marshall; 'Scene at the Heads of Ayr, Coast of Carrick-Evening,' George F. Buchanan; 'Water-Mill-Braes of Balquhidder,' Andrew Donaldson, W.S.A.; 'At Brachilston, near Greenock,' John Fleming, W.S.A.; 'View on the Clyde, near Crawford-Evening,' William Nicholson, R.S.A.; 'Scene on the Shore of Cantyre,' Robert Carrick; 'View on the River Tyne, near Newcastle — Sunset,' T. M. Richardson, jun.; 'Tynemouth—Northumberland,' T. M. Richardson, jun.; 'Head of Loch-Long,' T. M. Richardson, jun.

IRELAND. - ROYAL DUBLIN SOCIETY .-IRLAND.—ROYAL DUBLIN SOCIETY.—The old custom of distributing honorary rewards by the hands of the hall porter has been done away with. The medals to successful students in drawing were given to them on the 8th December, by his Excellency the Lord Lieutenant—a nobleman very conversant with the Fine Aras, and who has long been conspicuous among their most liberal and distinguished patrons. There were present a large number of eminent pressons of all professions, and the guished patrons. There were present a large number of eminent persons of all professions, and the ceremony was highly imposing. A long and eloquent address was delivered by the venerable Isaac Weld, Esq., after which the premiums were presented by his Lordship to Messrs. R. G. Kelly, W. Dowling, W. Dillon, J. Wall, J. M. Sleator, J. L. Jones, M. R. Neilan, R. Baker, W. Kelly, C. V. Foley, R. Maguire. A. G. Johnston, E. Fitzpatrick, M. Daly, F. M'Donald, J. Smith, G. V. Dobbin, J. Gilbert, and G. Curran—pupils in the schools. The prizes consisted of books connected with the Arts. His Excellency subsequently addressed the Assembly. Among other observations he stated that "he had been engaged for some years in England, before he came to Ireland, in building; he might say, therefore, that he had taken an interest in the science, and indeed he would recommend any young man going forward would recommend any young man going forward in life to learn the Arts, and every parent to culti-vate in their children the arts of drawing and designing, because, independently of their other advantages, there was not one position in life in which a man could be placed that a knowledge of those arts might not be of service. He had alluded to what he had been engaged in before he came here because it was income measure connected. here, because it was in some measure connected with Dublin. He had been some time engaged in decorating as well as building; and while so engaged he looked into every shop in London for some matters he required: he not only inquired all through London, but also had inquiries ma various places abroad, but without success. Since he came to Dublin he met with what he wanted. He was now to be supplied with it by a modest, ne was now to be supplied with it by a monest, unassuming, diffident man of the name of Farrell, a pupil of the schools of the Royal Dublin Society. This young man had shown talent which he trusted would do the poor man himself some benefit, while it would do him (his Excellency) credit."

ROYAL IRISH ART-UNION .- This Society has issued a Report of its "Plan and Proceedings for 1842." We have already referred to its principal features. There is one passage in it, however, that we extract with exceeding pleasure:—

"The Exhibition of Prizes, pursuant to the resolution "The Exhibition of Prizes, pursuant to the resolution passed at the above meeting, was thrown open for one week to the public generally, and was thronged daily by persons of all classes, not a few of whom were respectable operatives and their families. The various institutions connected with education, in or near Dublin, received particular invitations from the committee, and sent such pupils and persons connected with their establishments as could feel an interest in the exhibition. It may be interesting to mention, that Donnybrook Fair was raging at the time, and many masters who would not allow their spprentices and dependants to partake of its drunken revelries, or join in its demoralizing vortex, indulged them by permission to view these Works of Art. Upwards of twenty thousand persons visited the collection, yet not a single instance of irregularity or injury occurred."

There are three plates in progress—' The Young Mendicant's Novitiate' (for the subscribers of 1841), now nearly completed by Mr. Sangster, from Mr. Rothwell's painting; 'a Peep into Futurity'

(for the subscribers of 1842), now in the hands of (for the subscribers of 1842), now in the hands of Mr. Golding (who is to receive £600 for the plate), from M'Clise's picture; and 'the Arran Fuherman's Drowned Child,' to be engraved from a drawing by Mr. Burton: the engraver of this plate has not yet, we believe, been selected.* There is, it appears, to be a second exhibition in Dublin; and, according to a circular, issued and signed by "one Mr. Michael Angelo Hayes," ("Phoebus, what a name!") none but native Irish artists are to be permitted the honour of exhibiting there. This exceedingly simple gentleman states in his printed plan that the members of the society

"Have come to this resolution, not from any exclusion motive, being actuated by the most friendly fee towards their brother artists in England and Scoth but because they have read with some pain, rem in a London publication, entitled the Ant-Union flecting severely on Irish art and artists; and therefore resolve to rely on the resident talent of lie for giving a practical refutation to the aspersions upon it."

The "practical refutation" we should receive would be a comical one, no doubt; but wheher it would be a convincing one is quite another matter. It is not worth our while to reply to this attack; we might furnish, if we pleased, abundant evidence how little we are disposed to "cast aspersions" upon Irish talent. We imagine we have done a little more to render it appreciated than Mr. Michael Angelo Hayes has yet been able to effect, or will have effected when he has opened, at "the Royal Irish Institution, on the 19th of April, 1843," an exhibition, which we prophesy will never exist anywhere, except in his silly "circular," which he entitles "L'Envoy."

Nevertheless, we sincerely hope that this year

lar," which he entitles "L'Envoy.

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Messrs. Burton and Hayes will have competitors

A brow themselves, and to who will teach them to know themselves, and to put a just value upon their own productions; for several contributions from London will be on their several contributions from London will be on their way to Dublin in the month of May or June next; of the appointed time our readers shall receive due notice.

* It will be no easy matter to procure an engraver to undertake it, for it is in no respect calculated to make an effective print. The tone of the drawing is low and heavy, and the subject is by no means pleasing. Popular it is not, and never will be, either as a picture or a print. And the best proof of the fact is, that it has been for several weeks exhibited publicly in the great room of Messrs. Graves and Co., 6, Pall-Mall, where attention was called to it by several advertisements in various newspapers; in the ART-UNION, among the rest; and in the Times, we believe daily, for a fortnight. The painting has been seen by many hundreds, yet the number of aubscribers to the Irish Art-Union obtained in consequence, by Messrs. Graves and Co., is exse SEVEN; producing about a third part of the cost of the advertisements. This is a kind of criticism ab there can be no mistake, although people may differ in opinion as to the taste of the Royal Academy in pushing it to the top of the miniature-room. Yet this will our readers believe it?—is the very picture for the copyright of which the committee of the Royal Irish Art-Union gave the painter, Mr. F. W. Burton, the sum of 100 guineas! A more discreditable bargain not upon record. It goes further than any other circumstance we could concer to presimile the cause of these stance we could quote, to prejudice the cause of these Art-Union societies, and to deprive them of the condence of the public. In order to give a sort of sanction uence of the public. In order to give a sort or sanctus to this "job" we can use no milder term), the committee have turned critics; and in their annual report they thus refer to it:—"The merits of this work are to well known, by the admiration it elicited at the chibition of the Royal Academy, London, this year, and that of the Royal Hibernian Academy, in the year preceding, that it is needless to occupy much time or space that of the Royal Hibernian Academy, in the year pre-ceding, that it is needless to occupy much time or space in expatiating on it." This is exquisitely comic. "Be admiration it elicited at the exhibition of the Royal Academy!"—where it was almost as much out of sight as the 'Spanish Fleet,' so happily pictured by Mr. Puff, in the Critic. We suppose we shall next here the "unbounded admiration it excited in the galleys of Measure, Grange and Co. "where it obtained specific Mesers. Graves and Co.;" where it obtained a scribers, after being advertised abundantly, and be placed for a whole month where it was seen.

VARIETIES.

THE ROYAL ACADEMY.—The officers for the easing year were appointed on Dec. 10. They are as follows,—Sir Martin Archer Shee having been unanimously elected President. Council, New List: Mesars. Charles Barry, George Jones, Alfred E. Chalon, and Thomas Phillips.—Old List: Mesars. Philip Hardwicke, David Roberts, John James Chalon, and William Mulready.—Visiters in the Living Model Academy, New List: Messrs. Edward H. Bailey, Alfred E. Chalon, Richard Cook, and William Frederick Witherington.—Old List: Messrs. Charles Robert Leslie, William Mulready, Thomas Uwins, and W. Wvon.—Visiters in the School of Painting, New List: Messrs. Henry P. Briggs, Charles L. Eastlake, Charles Robert Leslie, and Thomas Uwins.—Old List: Messrs. W. Collins, W. Etty, Edwin Landseer, and David Roberts.—Auditors.—Reclected: Messrs. William Mulready, and J. M. W. Turner, and Sir R. Westmacott.

STATUE OF MR. KIRKMAN FINLAY .- Our last number contained some remarks upon this subject. A committee for conducting the proceedings connected with it, has been since appointed; to that committee, by a resolution moved by Mr. Sheriff Alison, "the whole powers of the subscribers are delegated." They to select the artist they shall consider best qualified to fulfil the wishes of the subscribers, and to obtain from him a STATUE IN MARBLE, which shall unite a correct likeness with the highest style of sculpture." Those who recollect the discreditable mode in which a Frenchman has been employed to "make a figure" Dake of Wellington to the prejudice of British sculptors, will be anxious to know what are the chances in favour of Marochetti's being called upon to "do" the late Mr. Kirkman Finlay. The probabilities are that he will have this "job" obabilities are that he will have this also, and that the artists of our country will have another push back from the Glasgow bodies, or anomer push back from the Glasgow bodies, of rather those who govern them in matters apper-taining to Art. We find upon "the committee" the names of twenty-two gentlemen; of these, ten were members of the Wellington committee; and of these ten there are seven who were stre nuous supporters of the Baron; one who was neither for nor against; and only two who stood up manfully for the cause of their country and its artists. Of the remaining twelve, there are seven, who, residing at a distance from Glasgow, are not likely to act; and of the opinions of the other five nothing is at present known. But if they all join the two tried friends of the British artist, they will not even then outnumber the patrons of Marochetti; and surely, if the French-man was considered best qualified to execute a statue in honour of the great captain of the age, he may be accepted as the fittest to be intrusted to perpetuate the memory of a Scottish merchant. At all events the alarm may be taken in time. the sculptors of Great Britain are again to be injured and insulted by having preferred before them a foreigner, who is many degrees their inferior, the subscribers for his behoof must not plead ignorance of the project in excuse for their want of patriotism, taste, and judgment. They know their danger by experience; and may pre vent Glasgow from being a second time disgra At present it would be neither just nor prudent to say more than that the public will watch the proceedings with suspicion; and that, if the committee are wise, they will, as soon as possible, prevent the holding back of subscriptions by advertising the public of their intention not to employ a foreigner.

The British Institution.—The works of Art by British artists, "intended for exhibition and sale," must be sent to the gallery "for the inspection of the committee," on Monday, the 16th and Tuesday the 17th December, between the hours of ten and five. Artists will recoilect that

"Each picture is to be marked on the back with the

name of the artist whose performance and property it is; and if more than one be sent they must be numbered. Written accounts must be addressed to the keeper, containing the names of the respective subjects, as proposed to be inserted in the catalogue, together with the prices, with or without the frames; and the name and residence of the artist." And it is also desirable-to recollect that—"In the selection of works for exhibition and sale, the directors feel themselves called upon to give the preference to such as have not been previously offered for inspection and sale at any other place."

We hope the Artists will bear this paragraph in mind before they forward their contributions; and that the Directors will not forget it when they are forming their exhibition. There will be No PRIZES bestowed this year. We regret this for many reasons. Last year the experiment was not fairly tried; a second would have been more successful in inducing artists to compete. It is only reasonable that some inquiry should be made concerning the mode in which the funds of the Institution are disposed of.

THE THREE STATUES .- Parliament during the last session voted a sum of money for the erection of three statues-to the memory of Lord Exmouth, Lord de Saumarez, and Sir Sidney Smith. The execution of these statues has been confided-of the first, to Mr. M'Dowall, A.R.A.; of the second, to Mr. Steil, of Edinburgh; of the third, to Mr. Kirk, of Dublin. We learn from the *Times* that "Sir R. Peel has announced his desire to discontinue the old practice of giving a monopoly of all these great orders to artists of great name, and to make the patronage of this kind at the disposal of Government available for bringing forward men whose fame has not yet risen to a point commensurate with their genius." This determination may be better in theory than it will be in practice. The profession has high confidence in the judgment, taste, and integrity of Sir Robert Peel; and we have a right to assume that he has accurately informed himassume that he has accurately informed himself concerning the capabilities of the artists to whom he has intrusted the discharge of important commissions they are to execute for the Nation. We are told, indeed, by the same authority, that "the Premier visited, in person, the studio of Mr. M'Dowall, before making the selection: but it was before making the selection; but it was, we humbly conceive more necessary, that he should have examined the works of Messrs. Steil and Kirk, with whose abilities he is less likely to have been familiar. They may be men of great powers, although the world is ignorant of them. We confess—and we judge from some knowledge of their productions—that we have apprehensions touching the result. The nation ought to possess the best examples of the Art: it is honourable to the Premier, that his choice has not been determined solely by previouslyacquired fame; but it will be matter for regret, in avoiding one evil he has incurred another. It is to be noted that this plan does not give employment to artists of the three countries—for Messrs. M'Dowall and Kirk are both natives of

Sculpture.—Occupation, honourable and profitable to our sculptors, is, we rejoice to say, much on the increase. Several works, private and public, besides those above alluded to, are about to be undertaken; some have been already intrusted to worthy hands, such, for example, as that which Mr. Westmacott, jun., is to undertake for the Exchange; others are "under deliberation;" and, from the great abilities of some of the candidates, we trust there is little fear of an unsatisfactory issue.

ALLAN CUNNINGHAM.—When Chantrey was building the mausoleum in which his mortal remains now lie interred, he proposed to Allan Cunningham to make the vault large enough to contain those of his friend also. "No," said Allan, "I should not like, even when I am dead, to be so shut up. I would far rather rest where the daisies will grow over my head."

FREEMASONS OF THE CHURCH. — Under this title a new Architectural Society has just been formed, by several professional gentlemen and artists, among whom are Messrs. Gwllt, Cresy, W. Fisk, C. H. Smith, T. Dighton, A. Bartholomew, &c., for the purpose of encouraging a more systematic and complete study of the Art than obtains at present. As one part of their scheme, "it is proposed that the present unsatisfactory division and nomenclature architecture shall be remedied, and that all the publications of the Society upon that subject shall be issued according to such classification and nomenclature." Though by no means a very easy one, we hope that in such hands the task will prove successful; and it is one where:almost as much is needed in the way of enlargement as of extension. We are glad to perceive, from the passage above-quoted, that it is the Society's intention to diffuse the result of their inquiries and researches by means of publications; and so far they will laudably depart from the jealous spirit of the ancient "Freemasons," and act in conformity with that of our own times. We shall no doubt have to recur to this subject as the

Society progresses. " CATHOLIC" ART .- We lament that we have to record an illustration of bigotry worthy of the dark ages. M. David, the eminent French sculp-tor, presented to the people of Strasburg a bas-relief for the base of Guttenberg's statue. The ultra-Catholics of the town objected to Luther and Bossuet being represented upon it in association with other great men of Germany; in consequence, the statue has been covered ever since the day of its inauguration. At length M. David has been induced to withdraw the obnoxious basrelief, and to substitute for the portraits of Luther and Bossuet those of Erasmus and Montesquieu. The following is M. David's dignified reproof, addressed to the Mayor of Strasburg :- " I have learnt with deep sorrow—I, who believed myself well acquainted with the age we live in—that religious intolerance is still lively and ardent even in the city of Strasburg, famed for its lights of knowledge, its virtues and its patriotism. Fur-ther, my respect for the Alsatians will silence every other feeling; they have deigned to accept my offering; it becomes my duty that it should contain nothing offensive to their ideas. The figures of Luther and Bossuet shall disappear in the bas-relief representing the great literary characters of Europe; happy if the Strasburgians see in this abnegation of the sculptor a proof of his respectful devotion."

THE NATIONAL GALLERY .- Two additions have recently been made to the catalogue of the national exhibition—the one a portrait of Sir William Hamilton, by Reynolds; and the other a Van Eyck. In the portrait, which is a full-length, Sir W. Hamilton is seated, turning over the leaves of a large volume, and from the way in which it is circumstanced the figure looks small. The work does not belong to the Gallery, but to the British Museum, whence it has been transferred for exhibition. The Van Eyck is not yet exhibited in the rooms, although it is in the possession of the authorities of the institution; the fact is we believe that it is not yet paid for, and it will not be hung until the purchase be con-We are most happy to find in th summated. committee the exercise of a taste which must add to the gallery a class of pictures highly valuable on many accounts. When this picture is hung we shall notice it more at length.

THE WELLINGTON STATUES.—At the death of Sir Francis Chantery, the equestrian statue of the Duke of Wellington, which it is known he was commissioned to execute, was left unfinished, the modelling having proceeded no further than the horse. According to a resolution of the committee, the completion of the work was confided to Mr. Weeks, who has carried out the design according to the original sketch. The colossal model is therefore finished, and further progress temporarily suspended until it shall have been inspected by the committee, who have not yet appointed a day for that purpose. The figure is

habited in a manner differing but little from the dress which we have been accustomed to see worn by the Duke-a frock, trousers fitting the leg, and a short cloak descending in ample folds from the shoulders. The head is uncovered, and the features are those of greener years. The figure is erect and firm on the horse—he is not yet bowed down, as now, with the harvest of those laurels which do not fade as the man decays. In features and general character, we may suppose a strong resemblance to what the Duke h been; the former are expressive of a fixed attention, and a rapid current of thought. In the horse there is much natural movement: in the clay he looks warm and breathing; we trust the bronze will not destroy the effect. This statue is to be placed on the site occupied by the houses near the Bank called the Bank-buildings, which are to be removed for that purpose.-Mr. Wyat's The casting of this work has not proceeded beyond the parts mentioned in a former notice. The huge model is surrounded by a scaffolding, crected in order to effect a division of the parts preparatory to casting, which will recommence as soon as the necessary metal is provided. With respect to this we cannot help thinking that there must have been some tardine on the part of the committee, otherwise the work must have been in a more advanced state. There is, we believe, a difficulty in procuring metal; if the government are in possession of the neces-sary quantity that could be so applied, they are unwilling to part with it for this purpose; but from whatever causes the difficulty may arise, it would be by no means a flattering reflection for the subscribers hereafter that their memorial was cast out of refuse metal-in short, the gleanings of marine store shops. Casting is not well understood in this country, at least from practical experience, nor in any other country, upon the scale of this model; the preparations therefore for realizing in metal the colossal-horse-"instar montis" must be conducted and surveyed with must be conducted and surveyed with the nicest caution on many accounts; the adion, for instance, of a portion of moisture might be attended with fatal consequences to all employed. The cores also of solid metal within. will require a long time to cool; the very magni-tude of the work multiplying its liabilities to accident, and producing other difficulties which there is no previous experience to combat.

METROPOLITAN IMPROVEMENTS .- The Com mission which has just been appointed for the purpose of forming some comprehensive and systematic plan for the improvement of the metropolis would have no very arduous task were it limited to merely pointing out on the map where it would be a very great improvement to open new thoroughfares and cut through close and overpopulated districts, noisome in every respect, both physically and morally. The difficulty is, not to show what most excellent improvements might be effected, but how to carry them into effect; for, when it comes to pulling down and cutting through, improvement is a vastly expensive matter and a very tedious operation. Long before Hogarth broached his theory. or Price wrote on the picturesque, our ancestors seem to have had an innate love for the Hogarthian line of beauty, and for the picturesque, both as regards crookedness in streets, and the labyrinthian intricacy of lanes and alleys. To be serious, we fear that no very great results from the labours of the commission can be looked forward to for some time to come. Perhaps the most they can do will be to draw out a general plan to be adhered to, and afterwards carried out in detail, by local and partial improvements. It certainly has not been for want of suggestions of the kind that many improvements, some of them on a very magnificent scale—by far too much so to admit of any hope of their being realized have not been adopted. We have had one for remodelling the area around St. Paul's, so as to render it perfectly regular in plan, and uniform

in the elevations of the houses, which would certainly be a very great architectural improve-ment, but is not of a nature to urge itself very strongly upon public attention. One projector brought forward a scheme some years ago for opening a wide street in a direct line from the front of that cathedral to Hyde Park-corner! Again, we have had plans for forming a terrace from Whitehall to London-bridge, on the north side of the river; and, they being regarded as chimerical, others have been started for effecting the same purpose by means of a series of suspension bridges. If, however, all that is desirable cannot be accomplished, very much good may be effected by adopting some systematic course for the future. Had such been done before, hardly should we have had such a piecemeal improvement as Wellington-street and Wellington-street North: the former with a huge gap never likely to be filled up, desirable as it is that there should be something to shut out from view the unsightly backs of the buildings on the west side of Somerset-place; the other strangely irregular, instead of being, if not in a straight, at least in a continued, line.

MODERN PRINTS.—It is worthy of note that at the sale of the effects of the late Mr. Binmer, by Mr. Sotheby, during the past month, an unlettered proof of "The Jew's-harp" brought the sum of £22 ls. 0d. This print, engraved by John Burnet, from the painting of Sir David Wilkie, was originally published at one guinea, the proof, which sum was paid for it by the collector, whose representatives realized by it exactly twenty times the amount. In our age of "steel proofs," which employ printers for weeks, and "electrotypes," that multiply "early impressions" by thousands, such an event is not likely to occur often.

DRAWING SCHOOL OF THE LIVERPOOL MECHANICS' INSTITUTION.—In another part of our journal will be found an advertisement for a principal master in the drawing department of the above Institution. A few facts connected with the Institution may, perhaps, prove interesting. Though, as its name implies, it was originally intended for a Mechanics' Institution, yet the directors soon established day schools for the various classes of society; and, to accommodate the pupils of the evening as well as of the day classes, a sculpture gallery was erected in which the drawing-classes might be taught. This gallery is situated in the east wing of the Institution, and measures 75 feet long and 26 It was fitted up under the immediate superintendence of B. R. Haydon, Esq., and is excellently lighted from the roof. It contains a very extensive collection of casts, statues, busts, &c. The principal are casts of the 'Apollo Belvi-dere,' the 'Medicean Venus,' the 'Fighting and Dying Gladiators,' the 'Dancing and Piping Fauns,' the 'Thorn Picker,' &c. &c. There are also several casts from the Elgin marbles, and a great number of busts, both ancient and modern. sides the drawing and painting classes taught in this gallery, there are other classes in the Institution for mechanical, architectural, and naval There are in all eight architectural drawing. teachers of drawing regularly employed.

PAINTED WINDOWS—CHICHESTER CATHEDRAL.—The lovers of the Fine Arts will be gratified to learn that it is intended to fill with painted glass the triple Norman lancet windows at the east end of Chichester Cathedral, and that a public subscription is opened for that purpose, which already amounts to nearly £700. The design is open to competition, which will also be satisfactory to the public; but it would be most desirable for the interests of Art, that artists should be invited to furnish drawings, and that the design should not be left to those engaged in the glass-staining business, who, whatever may be their technical skill, can hardly be expected to know much of the higher rules of composition and effect, &c. It may be remarked as some-

what singular that the restoration of these windows should be undertaken by voluntary subscription after the lapse of exactly 200 years, the original ornaments of the cathedral having been destroyed by the Puritans at the siege of the city of Chichester, December 1642.

MR. R. H. C. UBSDELL's painting of 'ber Most Gracious Majesty and H. R. H. Prince Albert receiving the addresses of congratulation from the Corporation of Portsmouth,' was placed in the council chamber of the borough, on Monday the 28th of November. Besides the portrains of 49 members of the Council, there are those of her Majesty, H. R. H. Prince Albert, Lady Portman, the venerable Archdeacon Wilberiner, and the Earls of Liverpool and Hardwicke. All the local papers speak highly of this picture; and the Right Worshipful the Mayor, in introducing it to the Council, warmly culogized it. Previous is its being sent to the hall, it was inspected by the Queen and H. R. H. Prince Albert, at Windser Castle, who were graciously pleased to express their approbation of it.

THE POLYTECHNIC " ETCHINGS."-There can be no second opinion as to the policy of the projectors of the " Polytechnic Art-Union," in having secured the co-operation of the distinguished artists who form the " Etching Club." The design is to produce a series of illustrations of the "Songs of Shakespeare," in "finished etchings;" a copy to be presented to each subscriber of twenty shillings, in addition to which, he obtains the "chance" of a prize (in the usual manner); the prizes to consist of "Paintings, drawings, engravings, sculpture, bronzes, mathematical and all kinds of philosophical apparatus, working and other models made to scale, and musical instruments." This heterogeneous mix-ture may provoke the laugh of the unthinking; but it should be borne in mind that the gainer of a prize may select according to his own tuste; that, consequently, the lover of pictures will not be forced to take a fiddle; and that, therefore, the mingling of matters, out of harmony, is by no means hurtful to the plan; while it will, of a surety, aid in advancing the great purpose of There can be, at all events that the work adverted to will be worth the sum subscribed; and as little that from the style of its execution it will be a help to public taste. The series will consist of thirteen etclings; on some of the pages there will be two. The following are the songs selected and the The following are the songs selected and the artists by whom they are to be illustrated:—
Knight, A.R.A., drinking song, "Let the canikin clink." Othello.—Redgrave, A.R.A., the song of Poor Barbara, "A poor soul ast sighing." Othello.—Cope and Stone, 'Youth and Age,' "Crabbed youth and age cannot live together." Passionate Pilgrim.—Creswick, A.R.A., "Under the greenwood tree." As You Like It.—Townsend and Ball. Ariol's song. "Where the -Townsend and Bell, Ariel's song, "Where the Tempest.-Webster, A.R.A., and Creswick, A.R.A., Autolycus's song, "Lawn as white as driven snow." Winter's Tale.—Stonewhite as driven snow." Winter's Tale.—Stone house and Bell, "Come unto these yellow sands. Tempest.—Taylor, Forester's song, "What shall he have that killed the deer?" As You Like It .- Horsley : Lady sweet arise, "Hark, hark, the

IMPROVED "MEDIUMS."—We direct attention to the advertisement of Mr. Miller, upon this most essential subject. If his improvement be such as it professess to be, it cannot be too extensively known; for it is of incalculable heaft to the artist. If, on the contrary, it be a failure or an error, proper inquiry should be instituted in order to prove its inutility. Under no circumstances should it be passed by in silence unstances should it be passed by in silence in justice to Mr. Miller, we should state that challenges a minute scrutiny into all he assertion expressing his willingness to abide by the result of the closest examination that can be made.

THE ART-UNIONS.

MEETING OF ARTISTS.

Whatever may be the result of "the meeting of Artists" at the Freemasons' Tavern, one fact at less it has established beyond controversy—that ABTISTS CAN ACT TOGETHER AND IN CO. Arrists CA. To have proved so much is a great gain to the Profession. They constitute a powerful body—powerful, not alone from their numerical strength, but ase of their intelligence, and the high conbecause of their intelligence, and the sideration to which they are entitled as occupying a prominent position in society. We rejoice to find them assuming their proper place; it is the prognostic of a new era in the history of British Art; for it affords assurance that they will be hereafter disposed to think and act for themselves, and not to consign their wishes and interests to the charge of a few self-chosen representatives. The meeting referred to was in all respects creditable to them; the proceedings were conducted with system and dignity; strong expression was given to strong feelings, but with a degree of decorum to strong feelings, but with a degree of decorum which cannot but add to their weight. In only one instance did energy degenerate into passion. The artists felt they had a duty to discharge, and they did it boldly, firmly, and honourably. If we differ from them, in some respects, as to the views they have taken, we cannot hesitate to say they have acted rightly in the course they have adopted—both with regard to their dissent from the proceedings of the private." Art-unions, and their declarations of rivate" Art-unions, and their declarations of adfast faith in the principles and proceedings of principles and process, pure as ever been, and remains, pure to the control of th that society which he from even a suspicion of interested motives. The "Art-Union of London" had a right to expect from the artists a solemn record of their confidence, and they have not been disappointed. We are, as our sind dey have not been disappointed. We are, as one of readers know, among those who advocate the extension of "Art-Unions;" upon each and all of which (without any exception) condemnation has been heaped by a portion of the public press. In truth, and the production was the most development of the public press. serious objections may be, and have been, urged against every one of them; but it appears to us that these objections are overbalanced by the good that has arisen, or will arise, out of them—and that each has some particular recommendation to public favour. A very large proportion of the Artists have joined in condemning "The National Art Union." It was to please this condemnated and the statement of the National Art Union." It was to place this condemnation upon record that the meeting referred to was held; and the result has been to establish, for the present at least, a line of demarcation between its projectors and the profession; for, as if to prevent any after and the profession; for, as if to prevent any after concession, these projectors most unwisely followed up the day's proceedings by the concection of an advertisement, which the Artists could construe only into a deliberate insult to a large proportion of their members. We lament this occurrence—as baulking, for a time, our hopes of directing the course of this Institution into a just and largituate absumpt for stitution into a just and legitimate channel; for we had expected that certain manifest errors in its plan would have been remedied; that better secuplan would have been remedied; that better securities would have been procured for a right fulfilment of its contract; and that the proposal to "borrow," and not "buy" pictures, would have been proved so futile as to lead to a complete change in this essential feature of the project.

We considered, and still consider, that the scheme of the "National Art-Union" presented certain advantages that would lead to present

We considered, and still consider, that the scheme of the "National Art-Union" presented certain advantages that would lead to present benefit, and a vast future utility, to the Arts. It is, we think, our duty to encourage any design by which the public can be more generally led to become familiar with, and consequently to appreciate, the works of the artist. The appetite once created, there will soon be a choice in the selection of food. If we had believed that this plan was calculated to prejudice the artists of our country, it would not have had from us even the limited and guarded support it has received. We may be permitted to say, that we shall have laboured, during four years, to very little purpose, if we have not left upon the minds of the artists an entire conviction that we could aid in no scheme that was calculated to injure them. We might refer, if it were necessary, to every number of our journal—of which this is the 48th—for proof that one principle has swayed us throughout—a desire to protect the interests, elevate the characters, and extend the fame of British Artists. That we have disturbed the tranquillity of some and

angered a few, is very certain; for, although ever desirous to write kindly and deal generously, we have not thought it meet to resemble the feather which floats in any direction in which the wind may blow. Nor shall we do so now. We have hitherto pursued a very arduous course, with as little yielding either to love or fear as most men; and if we lay down our pen, and consign to other hands the task of catering for the information of the Artist, we shall do so with the proud consciousness of having discharged our duty upon all occasions faithfully and fearlessly—honestly and sincerely rejoicing if a party shall be found to do the work better. We do not for a moment expect that any Artist shall adopt our opinions; but we do expect, and we have a right to expect, that he will give us credit for integrity of purpose, and believe, judging from experience, that we could advocate no project that we considered injurious to the Profession. We are almost equally averse to upholding sion. We are almost equally averse to upholding, even slightly, any establishment that could work evil against "the Art-Union of London;" such humble aid as we could command has been given to that Society from the commencement of our undertaking. y had a right to demand it from any party interested in the welfare of the Arts: for their course has rested in the welfare of the Arts; for their course nas been, at all times, just, fair, and disinterested: they have effected vast good already, and only required a little "prompting" to effect still more. There is nothing that "the National Art-Union" can do, hich "the Art-Union of London" may not do : which "the Art-Union of London" may not do: the former will be always an object of suspicion, while with the latter public favour and confidence will continually go. But competition is a stimulus without which there never will be as large an without which there never will be as large an amount of excellence as there might be; and these "private" Art-Unions will unquestionably stir up the "Art-Union of London" to greater activity, and to the avoidance of certain errors. To these errors we need not distinctly advert; communications have been made to us from time to time, which have, perhaps, enabled us to estimate their extent and importance more correctly than our readers can have done; the publication of some of them would have made a few artists look "marvellously small," to adopt a very modified phrase; and have manifested that the process of "money prizes" was liable to as serious objections as the them would, have made a few artists look "marvellously small," to adopt a very modified plarase; and have manifested that the process of "money prizes" was liable to as serious objections as the mode of prize pictures—adjudged by a committee —pursued in Scotland and in Ireland; where, if we can credit the statements submitted to us, there have been jobs that would have disgraced the proprietors of "a Little-go." But, constituted as society is, we must accept the evil with the good. In all human Institutions there will be something wrong. We prefer the plan of the Art-Union of London to any other; because, to our thinking, it furnishes the greatest amount of good with the least proportion of evil. We are not, therefore, disposed to cry down "The National Art-Union," "The Polytechnic Art-Union," or any of the score or two of Provincial Art-Unions, although each of them has some manifest fault, which ought to be rectified, and which may be rectified; inasmuch as we believe, that out of each and all of them great good will arise, and that, in the end, the one which is really most worthy, will like Aaron's Divine rod, "swallow up all the rest." The prospectus of the Polytechnic Art-Union is now before us; it stands directly in the road of the London Art-Union, and for one year, at least, completely blocks it up. For upon what principle can the latter expect to obtain for £60, a series of illustrations to a work, similar in character to that for which the former is about to pay a sum infinitely larger, and which it will produce long before the other can be got ready? The effect of this announce ment will be, we presume, either to postpone to an indefinite period the appearance of the work contemplated by "the Art-Union of London," its abandonment altogether, or an arrangement more worthy of the Society and the artists. But to this we can surely have no objection; a far more serious evil may be that part of the plan of "the Polytechnic" which mixes up with pictures "mathematical, astronomical, and all kinds of philoso its rules we imagine are even now undergoing re-

vision. It will be our duty to watchit on its career—aiding what is good, and endeavouring to remove what is bad. But to oppose it and other institutions in toto, is what we are by no means disposed to do; willing though we are to treat with high consideration and respect the opinion of the profession, which has been, to a large extent and in most unqualified terms, pronounced against it.*

The great objection against the "National Art-Union" seems to be that the picture prizes will be improperly obtained; that they will be so collected as that artists shall derive little or no benefit from them; and that, consequently, there is no patron-

The great objection against the "National Art-Union" seems to be that the picture prizes will be improperly obtained; that they will be so collected as that artists shall derive little or no benefit from them; and that, consequently, there is no patronage of British Art in the plan. Now this difficulty may be easily obviated. We have reason to believe that it originated from an impression that to exhibit a collection of pictures to be subsequently distributed as prizes throughout the various towns of England, would be a powerful aid in procuring subscribers; but the disadvantage of this procedure is greater than its advantage. Let it be waived; let the projectors of the National Art-Union—having pledged themselves that half their receipts shall be expended as prizes—allot a certain sum for the purchase of proofs of fine prints (to this we see no rational objection), and the remainder to the purchase of pictures, over a fixed value, out of any exhibition-room of the kingdom—Provincial or Metropolitan—within a given period after the prizes are adjudged. This alteration in the prospectus would remove the most serious and valid objection that has been urged against it. Other improvements suggest them-

ation in the prospectus would remove the most serious and valid objection that has been urged against it. Other improvements suggest them—

* The party who seems to have excited most displeasure, in connexion with this subject, is Mr. Moon, the publisher. This gentleman is assumed to have originated the "National Art-Union," and to be either its sole or its principal financial supporter. But the facts are (and we say this advisedly, first, that Mr. Moon did not originate the plan; and next, that he is neither directly nor indirectly connected with the undertaking, further than as having sold to the projectors the plates and proofs advertised by the National Art-Union, and having agreed to become one of their town agents. The plates he sold for the sums previously paid by him for copyrights and engravings, and he is no more a partner in the conceru, to derive any pecuniary advantage from its success or failure, than the President of the Royal Academy. We assert so much upon authority, which, to our minds, is incapable of doubt. But, whether the project was or was not his, it was unjust in the artists to forget, that Mr. Moon has been, and is, a most enterprising and liberal publisher, who has supplied to the public many of the noblest and best works that have been issued in Great Britain,—one who has expended nearly £200,000 in producing worksof Art, and whose engagements for plates at this moment amount to upwards of £60,000. It is needless to name the prints he has published; we printed a list of 15 in progress a few months ago: it comprised, 'The Christ Hlessing Little Children,' 'The Monks by the Way Side,' and 'The Sveglirion,' after Eastlake; 'The Christ Hlessing Little Children,' 'The Monks by the Way Side,' and 'The Sveglirion,' after Eastlake; 'The Cotrer's Saturday Night,' 'The Death of Tippoo Saib,' 'The Queen's First Council,' the 'Napoleon and the Pope,' and the 'Columbus,' after Wilkie; a series 'Ober Stalking in the Highlands,' after Edwin Landseer;' 'The Queen Receiving the Sacrament,' and 'The C

selves, to which we may hereafter refer, when we have ascertained the nature of those that are, we understand, actually in progress.

Meanwhile, those who take a broad view of conditions of the conditions of th

this subject, will see cause for rejoicing. Good often arises out of evil. If neither of the existing often arises out of evil. If neither of the existing Art-Unions be altogether perfect, they must be so improved as to draw nearer and nearer to perfection; and such a result can only occur from attention being directed towards them continually. The public mind is in a state of excitement—at the moment it may be unhealthy—but it will settle down into a state of calm and rational inquiry, the end of which will be a power to appreciate excellence.

We have been led away from the subject chiefly We have been led away from the subject chiefly on our minds when we commenced to write these observations—THE PROCEEDINGS AT A MEETING OF ARTISTS HELD AT THE FREEMASONS' TAVERN, on the 17th of December. It was our intention to have printed these proceedings at some length—as well as we could from the awkward and confused reports that have been published in the newspapers. But we have just learned that our purpose is moreography inagenced as on the our purpose is unnecessary, inasmuch as on the day when this journal will be in the hands of the public, a pamphlet will be issued by a committee appointed by the artists, containing a full and ac-curate report of the meeting, with all the speeches then delivered including the very able elegement curate report of the meeting, with all the speeches then delivered, including the very able, cloquent, and impressive address with which the accomplished chairman, the Right Hon. Thomas Wyse, M.P., wound up the business of the evening. This pamphlet may be procured by application to the secretary, James Fahey, Esq., York-terrace, Fulham-road.

REVIEWS.

THE VICAR OF WAKEFIELD. With thirty-two Illustrations by WILLIAM MULREADY, R.A. Publisher, VAN VOORST.

No illustrated work of modern times has been No illustrated work of modern times has been brought out in so faultless a manner as this. Generally, in the conduct of a publication some accident occurs to mar it by a few blots. Some portion of its contents will have failed in accomplishing the purposed object; and although there may be much to satisfy, and abundance to gratify, one or two errors deduct largely from the merit of the whole. In deduct largely from the merit of the whole. In this book there is absolutely nothing wrong; no single instance of a mistake; it is the nearest to perfection of any volume that has hitherto issued from the British press. We may first compliment the publisher on the judgment and taste manifested in the department that more exclusively belongs to him—it is beautifully printed on the rested in the department that more excusively belongs to him—it is beautifully printed on the finest paper; and makes an appearance that strikes at once by its chaste elegance; no attempt having been made to endow it with the "gift of tawdry," suited only to books that are not expected to outline more than a season.

live more than a season.

It is, however, to the part performed by Mr. Mulready and his worthy coadjutor, Mr. Thompson, that we are more especially bound to refer. The illustrations are all drawn upon the wood by the former, and engraved by the latter. When we heard that the accomplished painter was thus occupied, we rejoiced for two reasons; first, because we were assured of a valuable contribution to Art and Literature; and next, because he was setting an example that might be extensively followed. It has been a reproach to our great painters that they have restricted. lowed. It has been a reproach to our great painters that they have rejected the task of drawing on the wood; and have, therefore, suffered the schools wood; and have, therefore, suffered the schools abroad to retain a position—pre-eminent, because they have had few competitors. Recently, indeed, several of our more able artists have come to the rescue. The "Thomson's Seasons" and "The Book of British Ballads, "contain some examples that may be compared with the best productions of Germany or France. But in both these cases there are some and failures: a a whole positive of there are some sad failures; as a whole, neither of them can be described as perfect. Such will be, almost inevitably, the result of a division of labour; the mixture of various styles will be out of har-

mony; and yet to intrust the entire to one hand would be, perhaps, to incur a greater peril, unless that hand should be as it is here, in the "Vicar of Wakefield," the hand of a very master.

The thirty-two illustrations of Mr. Mulready are so many full and finished pictures; and are as carefully studied, designed, and finished as if the reputation of the accomplished artist was staked upon each. They must. indeed. collectively, have reputation of the accomplished artist was staked upon each. They must, indeed, collectively, have occupied much thought, time, and labour—more than any publisher can adequately pay for; unless—and this is a very important consideration—the public shall be so cognizant of their true value, and so impressed with their exceeding accuracy and beauty as to appreciate them as they deserve. Upon the result of this EXPERIMENT very much deserved, in less than whether the Art of designing depends; no less than whether the Art of designing on wood is to be an elevated Art in this country, or on wood is to be an elevated Art in its country, or shall remain in the hands of comparatively inferior artists. We abide the issue, with some hope yet not without some misgiving; for we apprehend the taste of the public is not even yet sufficiently cultivated to distinguish between the gracefully meretricious and the intrinsically meritorious. have produced such a work is highly honourable to the publisher; and it is creditable to his judgment to have placed the whole of the drawings in the hands of an engraver—that engraver being still the best of the many who work on wood.

best of the many who work on wood.

To enter into a criticism upon each of these illustrations would be to fill a few pages instead of a column—all the space we can spare to a production of such large merit; yet each would well bear a lengthened and detailed description—beginning with the one that most pleases us; 'Choosing the Wedding Dress,' and ending with that which describes the happy finale:—'the Wedding of the Vicar's Children.'

A more exquisite volume, we repeat, was never

Vicar's Children.'

A more exquisite volume, we repeat, was never issued from the English press: we trust it will be so received by the public as to lead to the production of others similar in character and of equal

Introduction of the Arts into Germany by Christianity. Painted by Philip Veit. Engraved by Edward Schæffer. Published by Velten, Cablsbuhe, and at the Depôt of Mr. H. Hering, Newman-street.

This is an engraving executed after an allegorical fresco, painted by Veit, in the Gallery of Frankfort, consisting of a principal composition, in which lies the narration, accompanied by figures emblematical of Italy and Germany—one on each side. Veit is deservedly celebrated; and if his works, by their genuine distinctness from all others, limited our considerations to merits entirely their own, many of his compositions would hereafter be among those which are held up as worthy of imitation by all who would aspire to Art in its purest character. German art has countless admirers among our selves-many are daring enough to go beyond mere admiration, and wed themselves to it for better for worse; but for ourselves our devotion leads us not so far—all-beautiful though it be. If leads us not so far—all-beautiful though it be. If the claims put forth by the German schools were not so strenuously insisted upon by themselves, we should be less scrupulous in weighing their pre-tensions—they profess a continuation of the Italian frescoes, but there is nothing as yet to warrant their claim to such a revival—a claim to which we could listen the more patiently if the spirit of these schools were an original essence, if the presumed continuation were carried on with a feeling as nacontinuation were carried on with a feeling as na-tively German as it is purely Italian; for, although Raffaelle and Michael Angelo were perhaps the greatest men that have ever adorned Art, yet they have not done everything in Art—they do not occupy all the approaches to excellence—ergo, any imitation of them is not advancement, and, notwithstanding their every effort in the style which they have adopted, it is still at Rome, where the Germans (as also the rest of the world) like one of the hercers of this core facility. of the heroes of their own Schiller, can behold un-

— die Göttlichen Den Gruss des Engels, die Geburt des Herrn, Die heilige Mutter, die herabgestiegene Dreifaltigkeit, die leuchtende Verklürung.

The engravings before us are executed in the The engravings before us are executed in the ordinary German line manner; that is, they are characterised by the thinness of a very careful etching, rather than by anything like the fulness and richness of French and English line-engraving.

In the principal part of the work, Religion is represented by a female figure, pointing with one hand to the Scriptures, and holding in the other the symbol of peace—she is looking towards another principal figure in the composition, St. Boniface, who is preaching Christianity to the rude nations of Germany—the most striking effect of whose doctrines is exhibited by an aged bard, whose brown are yet enwreathed with the leaves of the sacred oak, and his harp is broken, and his natarally majestic figure is bowed down in humility and despair. At a little distance, two men are attentively listening to the words of the preacher, as are also a group of youths, and deeply moved by his words a young girl stands near an oak, which a young convert, represented on his knees, has cut down by order of St. Boniface, as symbolical of the prevailing paganism; and near the trunk issue forth a spring of pure water as typical of a new existence. In other parts of the picture is shown the effect of religion, as regards the Arts. Three monks are painted, as if in the meditation of the seclusion, and to them is attributed the fostering care under which arose and flourished painting. Sculpture, and Architecture; also those embeddies. care under which arose and flourished painting. Sculpture, and Architecture; also those embellishments of social life in the middle ages—Poetry. Music, and Chivalry, are respectively vermonified Music, and Chivalry, are respectively personand assist in perfecting the allegory.

A SERIES OF VIEWS OF THE MOST PICTURESQUE Scenes in Richmondshire; from Drawings by J. M. W. Turner, R.A., and John Beck-Ler, Esq., F.S.A. Publishers J. B. Nicholls

We have here, collected into a volume, a series of thirty-two engravings from pictures which some years ago contributed to establish the fame of Turner, and to make reputations for some of our best line engravers. The prints were originally published in Dr. Whitaker's "History of Richmondshire," a work that is standard in our language, but which is of far too expensive a character for readers whose information must be obtained at comparatively small cost. The collection is valuable and interesting; it describes with rare effect the most picturesque scenery of that part of the North Riding of Yorkshire which in old times was the seat of chivalry and the throne of romaner; each print is described, and an epitome of the History prefaces the book. It is pleasant to recur names which, of late, have not been familiar to us; here we renew acquaintance with Pye, Le Keu, We have here, collected into a volume, a series of here we renew acquaintance with Pye, Le Keu. Scott, Middiman, the elder Landseer, Milton, and other eminent engravers, few, if any, of whom have

been surpassed by their successors.

As a gathering together of rare works of Art, the volume is of great value; and, as a most agreeable treat to all lovers of excellence—both of piming and engraving—it is almost unapproached, even in this age of "improvement."

WANDERINGS AND EXCURSIONS IN NORTH AND SOUTH WALES. 2 Vols. By THOMAS ROSCOS, Esq., with fifty engraving, from drawings by Cattermole, Cox, and Croswick, A.R.A. Publishers, Wrightson and Webb, Birmingham; Tilt and Bogue, London.

Tilt and Bogue, London.

We had frequent opportunities of noticing this work in its progress. It is now completed, and forms two beautiful and interesting volumes—the first containing "North," and the second "South" Wales. Both are enriched by excellent engraving, from admirable drawings. To the artist they are especially desirable, as famous guides to the nos striking scenery of the British Islands, where the student from Nature finds his best materials. But to the general reader they may be a most agreeto the general reader they may be a most agre-able and useful acquisition, for the letter-gres contains a store of information, which may be re-sorted to for either improvement or amusement. The work, taken altogether, is unsurpassed in value by any modern publication.

PORTRAIT OF SIR HENRY POTTINGER, Bart, G.C.B. Drawn by S. LAURANCE—on Store by DICKENSON. Publisher, DICKENSON.

This "authorized portrait," from a picture in the possession of Lady Pottinger," comes in god time. It portrays a fine manly soldier, with the stamp of intellect upon a lofty brow, and a contenance expressive of generosity and firmness. It is calculated to produce confidence in the lero whom has been coufided a most important use, and will be valuable to thousands who are interested.

[•] We have not yet brought this work under review. We shall do so, however, ere long; having postponed it, until we are able to print in the ART-UNION a variety of specimens from the volume. We hope to do this in two or three months; presenting to the reader one example after each of the several artists who have been occupied in producing it. To accomplish our purpose properly we shall publish a separate half sheet. · We have not yet brought this work under review.

in the final issue of the war in Asia. The picture has been lithographed in a very meritorious man-ner; the style is bold and free, and the spirit of the painter has been evidently caught.

POSTRAIT OF SIR WILLIAM FOLLETT. Painted by F. H. SAY. Engraved by G. R. WARD. Poblisher, M'LEAN.

Publisher, M'LEAN.
A good portrait, and a good likeness of one who will be "great hereafter," and who has already gained a professional standing which few men have reached at so early an age. The Solicitor-General is in all respects a remarkable man; happily he is still young. He is destined to play a prominent part on the great theatre of life; and there can be little doubt that much that will rise out of the "big future" will depend upon his energy. big future" will depend upon his energy, nitegrity, and force of mind. The world has many guarantees that they will be exerted for good. This portrait of him is a desirable acquisition to thousands—not alone of his professional brethren, by whom he is universally respected and esteemed, or of the friends, of whom his amiable disposition has acquired "troops"—but of the public, to ham he is a person of no common interest. His whom he is a person of no common interest. His native Devon is proud of him; and his country even now classes him among its "worthies." native Devon is proud of him; and his country even now classes him among its "worthies." Mr. Say has copied his expressive and generous countenance with exceeding accuracy; the por-trait is one of the best of the day; and it has re-ceived ample justice at the hands of the excellent

SUNDAY MORNING. Painted by ALEX. JOHN-STON. Engraved by FREDERICK BROMLEY. Publishers, Welsh and GWYNNE.

A most pleasant print; a sweet reading of an im-pressive passage in Scottish life; a fine example of Art; and altogether just such a picture as may be coveted by all classes, not alone for its intrinsic merit, nor because of the moral lesson it conveys, but because it is one of those productions of the pencil and the burin which no one can look upon without deriving enjoyment—the highest and most bonourable purpose of the Arts. An aged man sits by the side of a rustic table at his cottage r; the book rests upon it, open; his son, a hale and hearty yeoman, leans against the paling, standing, and reads to the small and happy group; the young wife is seated between the husband and the father, a child clings to her arms, and another lies in her lap. The story is told with force and truth; the small episode is touchingly described; the picture is eloquent of simple nature. The various accessories are skilfully introduced. A sheepskin, placed under the feet of the grandsire, speaks of care and forethought in those to whom he is dear; the sentinel dog is at his post; the spire of the village church is seen in the distance; and a swallow is flying to its nestlings in the cave of the comfortable cottage.

The picture has been engraved with considerable ability. It is the work of a young painter, and we accept it as an earnest of his future fame. In a former number of this journal we recorded the death of the senior Bromley, an artist who sustained a high reputation for above half a century: the Frederick Bromley who has produced this plate is his grandson; the family honours are not therefore in danger of being lost. There are parts of this print of which the elder Bromley might have here around in his best around in his best dans. n proud in his best days.

The Clans. By R. R. M'Ian; with Descriptions by James Logan. Publisher, Boseley. This work—about to be issued in parts—promises to become one of the most valuable and interesting additional control of the control of publications of modern times. It pictures the pe-culiar costume of each of the Highland clans by a caliar costume of each of the Highland clans by a portrait, coloured so as to give due effect to the immense variety of tints upon the tartans. The portraits are painted by a veritable Highlandman—a artist of the true stamp—who is familiar with his subjects, and will immortalize them con amore. Two or three specimens only are before us; we shall therefore describe the work more fully next month; these specimens, however, justify us in anticipating a work of no ordinary importance.

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A pleasant brochure for merry Christmas times when serious thought is little to be recommended when serious thought is little to be recommended. The stories and poems will pass muster very well, although pretending to no originality, and nothing very novel in the way of Art. The book is full of humorous lithographic prints; every page containing two or three; and these might easily provoke a laugh even at a more sober season. The most remarkable part of the volume is its cover, printed in gold and colours, from the press of Vizetelly and Co.

THE BIJOU ALMANAC. Published by A. Schloss, Berners-street.

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TO CORRESPONDENTS.

As advertisements, this month, have occupied a very large proportion of our journal—no less than a third of it, instead of, as usual, a sixth, we publish, with the present number, an extra half sheet; this, of course, is not charged for. It is stamped, in order to avoid any difficulty in its transfer by post.

We have received an answer to our Glasgow corre-ondent, "Mahistick," which we shall be glad to spondent, "Ma forward to him.

"An Old Subscriber."—Descriptions of the Prints issued by the London Art-Union will be found in their

Report.

It is our intention to give, occasionally, notices of Foreign Living Artists, as we have reason to imagine that they will prove not only an appropriate feature in our journal, but one very acceptable to the majority of our renders.

In answer to a correspondent, we should say, it would be advisable for "A Student in Art," who has commenced a regular course of study late in life, to draw diligently from the antique and living model together, in a private attelier, under the direction of a master; and we, therefore, refer our correspondent, for further information, to an article in our paper for October, on "Schools of Art," in which our opinion is expressed. [This reply may be taken by two other correspondents.]

If we understand correctly a subscriber (Ollerton), he has had no experience at all in drawing. We have had opportunities of examining drawings done in the manner he alludes to, but they are generally failures, without some preparatory knowledge of outline; under such circumstances it would be difficult to speak positively in answer to his question. He would ultimately be more satisfied by an inspection of the merits of the different methods

memoir of BARKER in our next.

We must postpone the letter on "Crayon Drawing."
As we have some reason to think that occasional articles of a lighter character than those which regard the actual business of life, will be agreeable to many of our readers—as reliefs to more sombre matters— Mrs. S. C. Hall will commence, next month, in this journal, a series of papers under the title of "Memo-RIES OF PICTURES."

We have received the letter dated "Augsburgh, Sept. 1842;" but the writer will, perhaps, think that it contains too little concerning Art. We hope to hear from

The article signed " Critic" is scarcely calculated for nsertion. Neither is that signed "Junius."

The memoir of the late Mr. John Rhodes, of Leeds,

J. B. M .- We believe that in all instances the approach of a provincial exhibition has been noticed in our journal—either by advertisement or paragraph, or both. The suggestion of our correspondent is a very good one; we will endeavour to adopt it; but to do so is not easy.

Subscribers will do well to complete their volum if they desire to do so—with as little delay as possible.

Parta 38, 39, and 40, i. e. for March, April, and May, are out of print. The other numbers may still be procured; but some of these will be soon exhausted.

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That independent and interesting Monthly Journal, "The Art-Union," in speaking of the facilities now offered to persons resident in this country of becoming associated with the Art-Unions of Berlin, Düsseldorf, and Dreeden, thus says:

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and is characterized by much of the beauty of the greatest works. The same Society, in 1837, gave to its subscribers 'Das Trauernde Königspanr,' engraved by Löderitz, from a picture by Lessing, and enforcing the moral, that no 'flesh' is exempt from sorrow—'Das Königspanr,' a king and queen are seated lamenting the evils of humanity, from which their high estate cannot secure them.

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TO EXTEND THE INFLUENCE OF BRITISH ART, BY CIRCULATING FINE EXAMPLES OF THE BRITISH SCHOOL OF PAINTING AND ENGRAVING.

Various circumstances have combined to suggest the establishment of an Art-Union upon a more extended and comprehensive scale than that of the "Sourcestan at present in existence, with a view to associate, for one common purpose, persons of similar habits and tastes, however removed by distance; to increase the means of justly appreciating the Fine Arts, and participating in their beneficial influences; and, by circulating Works of unquestionable excellence, to give a right hias and a wind direction to that taste for the beautiful and instructive in Art, which is becoming, not gradually, but rapidly, universal in Great Britain.

The Societies which, within the last few years, have been called into existence in this country, originated, as our readers are aware, with the patrons of Artia remains. The idea was borrowed first in Scotland, it was introduced thence into London, the spirit spread its influence to Ireland and the English provinces; and sevenich Institutions are now in operation—all stimulated by one great and honourable motive, but each having some peculiar characteristics, and all acting upon ground dependent one of another.

The vast advantages that arise to a community from a proper cultivation of the Arts, and the salutary enjoyments produced by them, are too obvious, and to generally admitted, to require comment. The astonishing increase of Institutions for their promotion, and of Societies for their encouragement, in this country, has only key pace with the public sentiment. The spirit of the age, rejecting the less refined pleasures of former times, requires those that are derived from the cultivation of Science, Literature, and THE ARTS,—because it has been taught to appreciate their value. The aristocracy, of rank or commerce, are deriving their "home enjoyments" from the united and hand of the Painter; while the taste, and, it may be said, the judgment, formerly confined to the higher, have spread to the middle classes of society, by when the inferior productions of the graver are now almost invariably rejected. Fortunately, Science has been summoned to the aid of the Arts: the invention of the Electrotyped copies being, in all respects, as excellent as the originals, of which they are fac-similes; a result that rests upon indubitable authority, and is "etablished by the proof that it has been found impossible, by most competent judges, to distinguish the one from the other."

The MANAGERS of the "NATIONAL ART UNION" avail themselves of this power to answer the increased demand for ART of unquestionable excellence; and submit their PLAN with confidence to the Public

In its leading provisions, it resembles the Societies now in operation, and with which the Public are already familiar; first, in supplying an impression of accelly Engraving for each Guinea subscribed; and next, in distributing a collection of Works of Art, the productions of British Artists, as PRIZES—the prizes to be appropriated in the usual manner of drawing.

In the "NATIONAL ART-UNION," however, there will be some peculiar features, upon the importance of which, as serious and valuable improvements, its projector calculate for success.

These they have now to explain :-

WITH REFERENCE TO THE PRINTS TO BE DISTRIBUTED, -ONE FOR EACH GUINEA SUBSCRIBED:

NETH REFERENCE TO THE PRINTS TO BE DISTRIBUTED,—ONE FOR EACH GUINEA SUBSCRIBED:—

1st, The Print will be delivered to the Subscriber, at the time his Subscription is paid; thus removing the principal objection to existing Art-Unions, which have delayed the issue of one Print until long after another Print has been due; causing no inconsiderable disappointment and vexation by continual postponements.

2nd, As, at least, There or your Engravings will be submitted to the Subscribers, from which a choice may be made, for each Guinea subscribed,—and at the Engravings will be varied as to subject and size, the Subscriber will be enabled to select a Print that may be suitable to his taste, and will not be compelled, as in previously existing Societies, to accept a Print, the character of which may not be agreeable to him, or which may not possess sufficient merit as a work of Art. Is abort, he will not a subject to the Engraving before he is called upon to become a Subscriber.

3rd, The Prints to be issued by the NATIONAL ART-UNION will be greatly superior to any that have been hisherto published by a Society. They will be all like Engravings; engraved, in every instance, by the most eminent of British Engravers, from the choicest works of the most famous of our British Painters; and the expenditure in their production will be at least thrice the amount that has been paid by any existing Institution.

WITH REFERENCE TO THE PRIZES FOR SUBSEQUENT DISTRIBUTION AMONG THE SUBSCRIBERS :-

lst, The sum to be expended in the purchase of Prizes, -Paintings, Drawings, and Proof Impressions of fine Prints, -shall amount to the FULL HALF of the ball sum subscribed, exclusive of the Engravings distributed at the time of subscribing; the number of Subscriptions being limited to 25,000; when the whole of the works of Art exhibited will be transferred, as Prizes, to the Subscribers.

[No Painting or Drawing will be selected as a Prize of less value than Twenty-five Guineas: but the smaller prizes will consist of the finest Proofs of rare and costly Prints, which causes but be saidered more desirable acquisitious than inferior Pictures of small price.]

2nd, The plan of drawing the Prizes will be precisely that adopted by the London Art-Union: to take place immediately after the completion of the Subscription List: but under no circumstances will it be delayed later than the 30th June, 1844.

3rd, The Paintings and Drawings shall be procured directly from the Artists,—native Artists only; and, as far as may be practicable, at once from the easel, so as to secure the latest production of the Painter, and to obtain novelty in an Exhibition. The Managers, however, reserve the right of making additions from private sources, when very desirable works may be offered them, or in case difficulties shall arise in procuring a sufficient number of really good works.

[Fromises of scalous support and cordial co-operation have already been received from several eminent and distinguished Artists.]

4th, The Pictures so collected, for subsequent distribution as Prizes, will be publicly exhibited, first in London, and afterwards in nearly all the leading towns of the Kingdom; thus extending the fame of the Artist, and improving the public taste by the most certain and most effectual mode.

scribers will at once receive a beautiful and valuable Frint, they will, also at once, be enabled to test the beauty and value of the Pictures of which they will subsequently become the The Paintings so krought tagether will be collected from the studies of the Paintings so krought tagether will be collected from the studies of the Painting, with regard only to their intrinsic merit, inasmuch as upon their intrinsic merit, and the mediorre performances, must largely depend the success of the Institution.] (While the Subse

The advantages thus offered to the Public will be sufficiently obvious. While the Prints that will be issued may challenge competition with any that have ever a peared in this country, either from public or private sources, and will be procured at a cost commensurate with the importance of the undertaking, the objections that have ever used in this country, either from public or private sources, and will be procured at a cost commensurate with the importance of the undertaking, the objections that have ever used in the control of the undertaking of the undertaking, the objections are twofold; first with reference to the choice of Pictures by "a Committee," and next as regards the arrangement by which a Prizeholder selects for himself. In the one case, it has been asserted that partialities and personal regards have, at time, produced a bias injurious to the Arts generally; and have encouraged some Artists to enhance the prices of Pictures beyond their value, under the assurance of sales; and, in the other case, it is contended that the Artsare prejudiced by allowing incompetent judges to make choice of unworthy Pictures. Both these difficulties will be overcome; immuch as the Managers of the "NATIONAL ART-UNION" will be compelled to choose only such Works as are of acknowledged excellence; such only as are calculated to improve the general taste; and such only as will be really worth the value placed upon them. Upon the just and effectual working out of this portion of their Plan, they ground their expectations of success.

The period for drawing the Prizes will be duly announced. It will take place in London, and Subsribers will be invited to attend. The proceedings will be conducted under the superintendence of at least Twelve of the authorized Town and Country Agents, who will represent the interests of the Subscribers.

PRINTS FOR DELIVERY TO SUBSCRIBERS OF THE YEAR 1843:-

I. ANCIENT ITALY.

II. MODERN ITALY.

PAINTED BY J. M. W. TURNER, R.A.; ENGRAVED BY J. T. WILLMORE.

PAINTED BY J. M. W. TURNER, R.A.; ENGRAVED BY W. MILLER

III. & IV. (The Pair to each Subscriber of One Guinea.)

THE LATTICE. - THE MASK. PAINTED BY E. LANDSEER, R.A.; ENGRAVED BY J. H. ROBINSON.

The two first-named are now on the eve of finish by the two eminent Line Engravers, Mesars. Willmore and Miller; the size of each is 2ft. 4in. by th. 9in. The interest and beauty of the subjects have been universally acknowledged; and as Engravings they will be classed among the most successful efforts of modern times. The Fair, after Landbeen's exquisite Fictures, engraved by J. H. Robinson, are partially known; but the extreme delicacy and cost of the Engraving demanded a proportionate charge, which excluded them from the hands of all but a very few. The application of the Electrotype has justified their introduction into this plan. The Exhibition in London will take place at the Gallery of the "New Water Colour Society," Pall-Mall, early in January, when the Prints will be ready for distribution to Subscribera.

That this plan originates in private enterprise cannot be treated as an objection; inasmuch as IN THIS COUNTRY SUCH IS THE ORIGIN OF NEARLY EVERY CALL.

AND PROSPEROUS NATIONAL UNDERTAKING—which can benefit its projectors only by really benefiting the Public.

RICHARD LLOYD, Secretaries. J. L. GRUNDY,

OFFICE-26, Soho-square, London.

The following London Agents have been appointed to receive Subscribers' Names, and will have on view Specimens of the above Engravings:—

Messrs. A. H. Bailly and Co., 83, Cornhill; Mr. H. Bailley, 158, New Bond-street; Messrs. Forks, 41, Piccadilly; Messrs. S. and G. Fuller, Rathbone-pier; Mr. Samuel Hollyer, Chancery-lane; Mr. Robert Jennings, 62, Cheapside; Messrs. Lloyd and Co., Harley-street, Cavendish-square; Mr. J. Mitchell, 3, Old Bond-street; Mr. F. G. Moon, 20, Threadneedle-street; Mr. T. M'Lean, Haymaket; Mr. Watson, Vere-street, Cavendish-square.

*** Country Agents are being appointed, and will be duly announced.